

The New Cambridge Shakespeare

# Pericles

*Edited by Doreen DelVecchio  
and Antony Hammond*



# PERICLES, PRINCE OF TYRE

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*Pericles, Prince of Tyre*

## LIST OF CHARACTERS

In order of appearance

GOWER, *as Chorus*

ANTIOCHUS, *King of Antioch*

PERICLES, *Prince of Tyre*

DAUGHTER *of Antiochus*

THALIARD, *a lord of Antioch*

HELLICANUS, *a lord of Tyre*

3 LORDS *of Tyre*

ESCANES, *a lord of Tyre*

CLEON, *Governor of Tarsus*

DIONIZA, *wife to Cleon*

LORD, *of Tarsus*

3 FISHERMEN *of Pentapolis*

SIMONIDES, *King of Pentapolis*

THAISA, *daughter to Simonides*

3 LORDS *of Pentapolis*

FIRST KNIGHT, *of Sparta*

SECOND KNIGHT, *of Macedon*

THIRD KNIGHT, *of Antioch*

FOURTH KNIGHT

FIFTH KNIGHT

MARSHAL

LYCHORIDA, *nurse to Marina*

2 SAILORS

CERIMON, *a lord of Ephesus*

SERVANT *to Cerimon*

PHILEMON, *a servant to Cerimon*

2 GENTLEMEN *of Ephesus*

LEONINE, *a servant to Dioniza*

MARINA, *daughter to Pericles and Thaisa*

3 PIRATES

PANDER

BOULT, *a servant to the Pander*

BAWD, *wife to the Pander*

2 GENTLEMEN *of Miteline*

LYSIMACHUS, *Governor of Miteline*

LORD, *of Miteline*

*The Goddess* DIANA

[*Lords, Gentlemen, Sailors, Pirates, Poor Man, Attendants, Servants, Messengers, Companion Maid to Marina*]



## Notes

A list of characters first appeared in F3, as 'The Actors names', with additional descriptive phrases: Antiochus is 'a *Tyrant of Greece*' followed by 'Hesperides, *Daughter to Antiochus*' (a pardonable misapprehension: see 1.1.28); 'Philoten, *Daughter to Cleon*' is also included, although in fact she is only mentioned, and does not appear in the play. Modifications and corrections were made by Rowe and Malone. Most of the names derive from Book VIII (lines 251–2036) of Gower's *Confessio Amantis*, the play's primary source. Pronunciation of the names and places is given in brackets, in both the International Phonetic Alphabet, and in a do-it-yourself form. The stressed syllable is *preceded* by the stress-mark'. For the different locations of the play's action see map facing p. 1.

**GOWER** ('gauə; 'Gow-er not Go-er) A resurrection of the fourteenth-century poet, John Gower (?1330–1408), whose version of the Apollonius of Tyre story is told in *CA* (1390s), which Shakespeare used as his main source for the play. See Introduction, pp. 27–36 for a discussion of the Chorus.

**ANTIOCHUS** (æn'taiəukəs; An-'tye-oh-kuss) History records seven kings of Syria with the name of Antiochus between 324 and 129 BC. Antiochus the Great, referred to by Gower at Prologue 17, reigned 223–187 BC. It is highly unlikely that Shakespeare knew anything about the historical figure other than what little information he found in his sources, much less that he was attempting to depict him with historical accuracy. In *CA* he is 'the great Antiochus, / Of whom that Antioche toke / His firste name' (282–4); in *PPA* he is 'the most famous and mightie king Antiochus, which builded the goodly cite of Antiochia in Syria, and called it after his own name, as the chieftest seat of all his dominions' (cf. Prologue 18–19). As the story of his death indicates (see 2.4.7–12) he seems to be connected with Antiochus of Syria who is one of the Antichrist figures of the Bible (see 2 Maccabees 9).

**ANTIOCH** ('ænti:ðk; 'An-tee-ock; usually three syllables but sometimes two: 'æntjðk; 'Ant-yock (see 1.2.7)) 'Antiochia' (*PPA*); present-day Antakya on the River Orontes in Turkey, founded c. 300 BC by Seleucus I Nicator who named it after his father, Antiochus (presumed to be a Macedonian noble). In the first century AD Antioch was the third-largest city of the Roman empire and capital of the proconsular province of Syria.

**PERICLES** ('pɛrikli:z; 'Per-ik-leez) Called 'Apollinus' (*CA*), 'Apollonius' (*PPA*); the name of the hero in all previous versions of the story; Shakespeare is the first narrator of the story to change the name of the central character (see pp. 1–8). The name may have appealed to the dramatist for its Latin association with peril (*periculum*) or because it simply fitted a verse line better than Apollonius.

**TYRE** ('taɪə; 'Tye-r), also Tyrus ('taɪrəs; 'Tye-russ) 'Tyrys' (*PPA*); an ancient Phoenician trading city on the coast of Syria; present-day Tyr in Lebanon.

**DAUGHTER of Antiochus** Not named in either source; simply referred to as the 'daughter' (*CA*), 'the Ladie' (*PPA*).

**THALIARD** (probably 'tæli:ja:d; 'Tal-ee-yard) 'Taliart' (*CA*), Antiochus' privy counsellor; 'Taliarchus' (*PPA*).

**HELLICANUS** (hɛlɪ'keɪnəs; Hell-ick-'ay-nuss) 'Hellican' (*CA*).

**ESCANES** ('ɛskəni:z; 'Es-can-ees).

**CLEON** ('kli:ðn; 'Klee-on) 'Stranguilio' in both sources; not the governor but a well-to-do citizen and merchant of Tarsus. Cleon is a name familiar in Greek drama.

**TARSUS** ('ta:səs; 'Tar-suss) Usually spelled in *Q* as 'Tharsus', and perhaps so pronounced, but probably not: compare 'Thaisa', 'Thaliard', where the 'Th' is pronounced 'T'. 'Tharse' (*CA*), 'Tharsus' (*PPA*). A city on the River Cyndus in Cilicia, present-day Turkey. St Paul came from Tarsus.

**DIONIZA** (daɪəʊ'naɪzə; Die-on-'eye-za) 'Dionyse' (*CA*), 'Dionisiades' (*PPA*).

**3 FISHERMEN** of *Pentapolis* One seems to be called 'Patch-breech' (see 2.1.14), but this may be merely a derogatory nickname.

**SIMONIDES** (sɪ'mɒnədi:z; Sim-'mon-id-eez) 'Artestrates' (*CA*), 'Altistrates' (*PPA*); a familiar Greek name in classical authors.

**PENTAPOLIS** (pen'tæpɒlɪs; Pen-'tap-oh-liss) 'Pentapolim' (*CA*). In the play it is declared to be, and clearly imagined as, a city in Greece (see 2.1.59–60); in actual fact, it is a collective name for the five cities of Cyrenaica on the North African coast in what is now Libya.

**THAISA** (usually taɪ'i:sə; Tye-'ee-sa, but sometimes 'taɪsə; 'Tye-iss-a) In *CA* Apollonius' wife is not given a name; 'Lucina' in *PPA*.

**LYCHORIDA** (laɪ'kɒrɪdə; Lye-'kor-rid-da) 'Lichorida' (*CA*), 'Ligozides' (*PPA*).

**CERIMON** ('sɛrɪmɒn; 'Serr-im-on) So in both sources. The name seems appropriate in its suggestion of ceremony, since he officiates in a ceremonial capacity in the scenes in which he is present.

**EPHESUS** ('ɛfəsəs; 'Eff-ess-us) So in both sources. On the western coast of Asia Minor; famous for its great temple to Diana as well as a site for magic and thaumaturgy. Shakespeare makes it the setting in *Err*.

**PHILEMON** ('fɪləmɒn; 'Fill-im-on) Not in *CA*. In *PPA* one of Cerimon's assistants is called 'Machaon', but Dioniza's daughter is named 'Philomacia'. In a distant German analogue he bears the name of 'Filominus'.

**LEONINE** ('li:əʊnaɪn; 'Lee-oh-nine) In *CA* the name of the brothel-owner in Miteline; 'Theophilus' in both sources.

**MARINA** (originally probably mə'raɪnə; Ma-'rine-na; but now universally mə'ri:nə; Ma-'ree-na) Means child of the sea (see 3.3.12–13). In *CA* or *PPA* she is called 'Thaise' and 'Tharsia' respectively.

**BOULT** (bəʊlt; Bolt) In the sources he is simply referred to as the brothel-keeper's 'man' (*CA*), 'the villain' (*PPA*).

**LYSIMACHUS** (laɪ'sɪmækəs; Lie-'simm-a-kuss) 'Athenagoras', lord of Miteline (*CA*), 'Athanagoras', prince of Machilenta (*PPA*). The name does not occur anywhere in either source but appears often in classical authors like Plutarch (see n. to 1.3.3–5).

**MITELINE** ('mɪtəlaɪn; 'Mit-tel-lyne or 'mɪtəli:n; 'Mit-tel-een) 'Machilenta' (*PPA*). Chief city on the island of Lesbos, off the west coast of Asia Minor; present-day Mitilini in Greece.

**DIANA** (daɪ'ænə; Die-'anna) Rarely mentioned in either source, but serves as the regent goddess of the play.

# THE PLAY OF PERICLES, PRINCE OF TYRE

[Prologue] *Enter* GOWER

GOWER To sing a song that old was sung,  
From ashes, ancient Gower is come,  
Assuming man's infirmities,  
To glad your ear and please your eyes.  
It hath been sung at festivals, 5  
On ember-eves and holy days,  
And lords and ladies in their lives  
Have read it for restoratives.  
The purchase is to make men glorious:  
*Et bonum quo antiquius eo melius.* 10  
If you, born in those latter times  
When wit's more ripe, accept my rhymes,

**Title page**] See Textual Analysis, p. 197 **Head-title**] Q (Tyre.&c.) **Prologue**] *This edn; not in Q* 6 holy days] Holydayes Q; holy-ales *Theobald MS.; Malone; conj. Farmer* 11 those] Q; these Q2

## Prologue

o **SD Enter Gower** The entrance of Gower has the effect of resurrection from the dead, a seminal theme in the last plays.

1 **sing a song that old was sung** The first of many significant references to and use of musical terms in the play. That poetry was originally a sung form is a commonplace; the 'song' Gower comes to present is the ancient tale of Apollonius of Tyre in play form. See Introduction, pp. 29–31, for the deliberately archaic style used throughout the play and especially in Gower's choruses.

2 **From ashes** Gower, who died in 1408, was buried in the Church of St Saviour (now Southwark Cathedral), a short distance from the Globe.

3 **Assuming man's infirmities** Taking on the mortal conditions of a living man.

6 **ember-eves** The evenings before the ember-days (Wednesday, Friday, Saturday of the four ember weeks, one for each season of the year) observed in the Christian Church calendar as periods of fasting, prayer and abstinence.

6 **holy days** Feasts of religious obligation observed in the Church calendar; often emended to 'holy-ales' ('ales' were rural festivals) but, as

Hoeniger notes, no other reference to holy-ales, as distinct from e.g. 'church-ales', or 'Whitsun-ales', has been found. Because the modern spelling 'holidays' would give a false impression, we retain Q's two words.

8 **for restoratives** as a means for healing or renewal.

9 **purchase** (1) acquisition, (2) beneficial gain.

9 **glorious** A literal meaning does not seem to be implied here, rather the 'glory' is the healthy by-product of a tale taken as a restorative; *OED* sv 4 cites Chaucer's use of the word, with its similar sense related to the lustre of health: 'For as the crystal glorious ye shyne, / And lyke ruby ben your chekes rounde' (in the ballad 'To Rosemunde', lines 3–4). See 78 where Antiochus' daughter is said to be a 'glorious casket'.

10 *Et . . . melius* And the older a good thing is, the better. A commonplace axiom (Tilley o38).

11 **those** From Gower's point of view, his audience is in the future, hence the tense. Many editors emend to 'these'.

12 **wit's more ripe** knowledge or intelligence is more sophisticated (than in Gower's own time of writing i.e. the fourteenth century).



And that to hear an old man sing  
 May to your wishes pleasure bring,  
 I life would wish, and that I might 15  
 Waste it for you, like taper light.  
 This Antioch then, Antiochus the Great  
 Built up this city for his chiefest seat,  
 The fairest in all Syria.  
 I tell you what mine authors say: 20  
 This king unto him took a peer,  
 Who died, and left a female heir,  
 So buxom, blithe, and full of face,  
 As heaven had lent her all his grace;  
 With whom the father liking took, 25  
 And her to incest did provoke.  
 Bad child, worse father, to entice his own  
 To evil, should be done by none:  
 But custom what they did begin  
 Was with long use accounted no sin. 30  
 The beauty of this sinful dame  
 Made many princes thither frame  
 To seek her as a bedfellow,  
 In marriage pleasures, playfellow;

17 Antioch then,] Antioch; then Q 17 Great] great, Q 21 peer] q; fere Dyce

12 **accept my rhymes** An appeal to the sophisticated Elizabethan auditor to listen to Gower's more archaic forms of poetic expression. A similar appeal to the audience to accept his story is made by Time in *WT* 4.1.9-15, 'Let me pass / The same I am, ere ancient'st order was, / Or what is now receiv'd. I witness to / The times that brought them in; so shall I do / To th' freshest things now reigning, and make stale / The glistering of this present, as my tale / Now seems to it.'

16 **Waste . . . taper light** The pleasure offered from Gower's life-affirming story is like a candle which consumes itself while giving light. A proverbial saying (Tilley c39, 'A candle (torch) lights others and consumes itself'). See 2.2.33-4.

18 **chiefest seat** centre of Antiochus' authority in Syria.

20 **mine authors say** Gower is part of the long tradition of storytellers who have related this particular tale. *CA* incorporates past versions of the story and references to other authorities in 'olde bokes'; see 279-81, 1160, 1334, 1554.

21 **peer** an equal in rank, but also a companion or mate (*OED* sv *sb* 3). The Oxford editors complain that the only *OED* meaning = 'wife' is dated c. 1330; but that was Gower's approximate birthdate.

22 **Who . . . heir** Like Antiochus' daughter, Marina becomes a motherless heir, a characteristic of Shakespeare's romance heroines (Imogen, Perdita, Miranda).

23 **buxom** bright, lively (*OED* sv *a* 3) or full of health, vigour (*OED* sv *a4*).

23 **blithe** cheerful, spirited.

23 **full of face** (1) beautiful, (2) with a round face.

26 **provoke** move to commit.

29-30 **But custom . . . no sin** Based on *CA* 353-4: 'And suche delite he toke therin, / Him thought that it was no sin.' A proverbial saying (Tilley c934, 'Custom makes sin no sin').

29 **But custom** By habit.

30 **accounted** considered.

32 **frame** direct their course.

Which to prevent he made a law 35  
 To keep her still, and men in awe:  
 That whoso asked her for his wife,  
 His riddle told not, lost his life.  
 So for her many of wight did die,  
 As yon grim looks do testify. 40  
 What now ensues, to the judgement of your eye  
 I give my cause, who best can justify. *Exit*

[I.I] *Enter* ANTIOCHUS, Prince PERICLES, and followers

ANTIOCHUS Young prince of Tyre, you have at large received  
 The danger of the task you undertake.

PERICLES I have, Antiochus, and with a soul  
 Emboldened with the glory of her praise,  
 Think death no hazard in this enterprise. 5

ANTIOCHUS Music!

[*Music plays*]

Bring in our daughter, clothèd like a bride  
 For embracements even of Jove himself,

38 told not,] Q2; tould, not Q Act 1, Scene 1 1.1] *Malone; not in Q* 3 have, Antiochus,] have (*Antiochus*) Q 3-5  
 I... enterprise] *Malone's lineation; lined I... emboldned / With... hazard / In... enterprise Q* 6-7 Music! /  
 Bring... bride] *Hoefniger's lineation; one line Q* 6 SD] *Malone; not in Q*

36 i.e. to keep her always with him and to prevent others from demanding her in marriage (*Malone subst.*). Compare *PPA* p. 427, 'which false resemblance of hateful marriage, to the intent he might alwaies enjoy, he invented a strange devise of wickednesse, to drive away all suters that should resort unto her'.

36 in awe control or constrain by fear.

38 His... not if he could not solve the riddle.

39 of a. One of the archaisms used in the Gower choruses.

39 wight (1) person, (2) poor creature. The word occurs eight times in Shakespeare.

40 yon grim looks The impaled heads of the unsuccessful suitors. They are visible throughout the Prologue and Scene 1, but there is no indication where and how they were displayed, nor how, when, and by whom removed. (In *PA* they are said to be 'placed upon his castle wall'; perhaps they were set along the balustrade of the upper stage, though this would seem to require that stage-

keepers removed them before 1.2 began.) See illustration 10, p. 39.

41-2 What now... can justify The first of several direct appeals Gower makes to the audience regarding the ensuing performance. The truth of the play (cause) can be judged and confirmed (justified) by what they see. Judgement is often a request that Choruses in the drama of the period make of their audiences; Shakespeare follows the convention, with variations, in several of the plays employing Choruses: see *H5*, *Rom.*, *WT*. See Introduction, p. 35, for a comparison between Gower and the Chorus of *H5*.

#### Act 1, Scene 1

Location Antioch: see map facing p. 1.

1 at large received learned fully and understood.

5 hazard danger, risk.

8 Jove The Romans' father-god, Jupiter; which makes this instance of its use by the incestuous Antiochus ironic.

At whose conception, till Lucina reigned,  
 Nature this dowry gave: to glad her presence, 10  
 The senate house of planets all did sit  
 To knit in her their best perfections.

*Enter Antiochus' DAUGHTER*

PERICLES See where she comes, apparelled like the spring,  
 Graces her subjects, and her thoughts the king  
 Of every virtue gives renown to men, 15  
 Her face the book of praises where is read  
 Nothing but curious pleasures, as from thence  
 Sorrow were ever razed, and testy wrath  
 Could never be her mild companion.  
 You gods that made me man and sway in love, 20  
 That have inflamed desire in my breast  
 To taste the fruit of yon celestial tree  
 Or die in the adventure, be my helps,  
 As I am son and servant to your will  
 To compass such a boundless happiness. 25

9 reigned] rained Q 18 razed] *Dyce subst.*; racte Q 23 the] Q3; th' Q 25 boundless] *Rowe*; bondless Q

9 From the time of her conception to her birth; Lucina (literally 'light-bringer', and pronounced Lu-sy-na, not as in Italian Lu-chee-na) was the Roman goddess of childbirth, who became assimilated into the goddess Juno. See 3.1.10.

10-12 Her dowry is that she was conceived and born during an astrologically auspicious time when the planets were sympathetically conjoined in the heavens; as a consequence, her life is under their positive influence; 'to glad her presence' may mean either to make her presence delightful to those about her (NS subst.), or that 'presence' could refer to 'Nature' who is improved ('gladdened') by the perfect woman who has been created. The importance given to the position of the planets at birth was a common literary conceit; see *Ado* 5.2.40: 'No, I was not born under a rhyming planet'; also Marlowe's 1 *Tamburlaine* 1.1.12-15, 'a man, / At whose byrth-day Cynthia with Saturne joinde, / And Jove, the Sun, and *Mercurie* denied / To shed their influence in his fickle braine'; also Sidney's *Arcadia* (one of the play's sources: see Introduction, p. 3), ch. II. 6: 'The senate house of the planets was at no time [so] set, for the decreeing of perfection in man.'

14 Graces her subjects With Graces for her

subjects. In classical mythology, the goddesses who bestowed beauty and charm and were themselves the embodiment of both; they were the sisters Aglaia, Thalia, and Euphrosyne.

15 gives which gives.

16 Her face the book of praises The book is a metaphor frequently used in Elizabethan literature, not only for the face but also for the human form; see also 2.3.2-3; eighteen instances in Shakespeare.

17 curious excellent, fine (*OED* sv a 14).

17 as as if.

18 razed erased; compare *Mac.* 5.3.42: 'Raze out the written troubles of the brain', *Son.* 25.11: 'Is from the book of honour rasèd quite'.

22-30 To taste... hard The last labour of Hercules was to enter the garden of Hesperus (his daughters were called the Hesperides, 28) which was guarded by a dragon and pick the golden apples from the tree. The association with Hercules, the achievement of a dangerous task, characterises Pericles' first adventure in the play according to the conventions of mythic and folkloric heroism. 'To taste the fruit of yon celestial tree' also brings to mind the forbidden tree of knowledge from the Bible. Antiochus' grim rejoinder at 29 makes the whole enterprise of a love-quest seem unsavoury.

ANTIOCHUS Prince Pericles –

PERICLES That would be son to great Antiochus.

ANTIOCHUS Before thee stands this fair Hesperides,  
 With golden fruit, but dangerous to be touched;  
 For death like dragons here affright thee hard. 30  
 Her face like heaven enticeth thee to view  
 Her countless glory which desert must gain;  
 And which without desert, because thine eye  
 Presumes to reach, all the whole heap must die.  
 Yon sometimes famous princes, like thyself, 35  
 Drawn by report, adventurous by desire,  
 Tell thee with speechless tongues and semblance pale  
 That, without covering save yon field of stars,  
 Here they stand, martyrs slain in Cupid's wars,  
 And with dead cheeks advise thee to desist 40  
 For going on death's net, whom none resist.

PERICLES Antiochus, I thank thee, who hath taught  
 My frail mortality to know itself,  
 And by those fearful objects to prepare  
 This body, like to them, to what I must: 45  
 For Death remembered should be like a mirror  
 Who tells us life's but breath, to trust it, error.  
 I'll make my will then, and as sick men do  
 Who know the world, see heaven, but feeling woe  
 Grip not at earthly joys as erst they did; 50  
 So I bequeath a happy peace to you  
 And all good men as every prince should do.  
 My riches to the earth from whence they came,  
 [*To the Daughter*] But my unspotted fire of love to you.  
 Thus ready for the way of life or death 55  
 I wait the sharpest blow.

26 Pericles – ] *Malone*; Pericles. Q 54 SD] *Malone subst.*; not in Q 56 blow. / ANTIOCHUS Scorning] *Malone*; blow (*Antiochus*) / Scorning Q

29 dangerous . . . touched See 88–90.

34 heap i.e. the entire body (*OED sb* 1c, citing this example).

35 Yon . . . princes See Prologue 40 and n.

38 yon field of stars A reference to the painted 'heavens' (the planets, stars, and signs of the zodiac) under the roof which extended over the Globe stage.

41 For From. Possibly another deliberate

archaism, since *OED* does not recognise this idiom; compare Prologue 39 n.

47 life's but breath A proverbial saying (Dent B641.1, 'Life is but a breath').

48–50 and . . . did Paraphrased: worldly men when 'sick', *in extremis*, no longer grasp at 'earthly' pleasures as they formerly did, since they now 'see heaven'.

56 blow Q's reading 'blow (*Antiochus*)' completes

ANTIOCHUS Scorning advice? Read the conclusion then,

[*Gives Pericles the riddle*]

Which read and not expounded 'tis decreed,  
As these before thee, thou thyself shalt bleed.

DAUGHTER Of all 'sayed yet, mayst thou prove prosperous,

60

Of all 'sayed yet, I wish thee happiness.

PERICLES Like a bold champion I assume the lists

Nor ask advice of any other thought

But faithfulness and courage.

[*He reads*] the riddle

*I am no viper, yet I feed*

65

*On mother's flesh which did me breed.*

*I sought a husband, in which labour*

*I found that kindness in a father.*

*He's father, son, and husband mild;*

*I, mother, wife, and yet his child.*

70

*How they may be, and yet in two,*

*As you will live resolve it you.*

57 advice?] aduice; Q 57 SD] *This edn; not in Q* 60, 61 'sayed] *Collier subst.; sayd Q* 64 SD] *Steevens; The Riddle. Q*

a pentameter, which recommended it to Alexander. However, it is the last line on the page, and the catchword is 'Scorning', which duly becomes the first word on the next page (set by the same compositor). Everyone realises that the speech beginning 'Scorning' is spoken by Antiochus, not Pericles, and the reasonable inference is that some feature of the MS. copy misled the compositor into thinking that 'Antiochus' was part of Pericles' line, rather than the speech heading it undoubtedly is.

57 the conclusion the riddle (*OED sb* 7b citing this line).

57, 64 SD Both in *CA* and in *PPA*, Apollonius hears the riddle spoken by Antiochus; the invitation to 'read' the riddle strongly suggests a written scroll which Pericles then receives, reads aloud for the benefit of the audience (who need to hear it) and ponders it in an aside (73 ff.) after having solved it.

60, 61 'sayed assayed = attempted ('of all that have attempted the riddle so far, may you . . .').

62 assume undertake, enter upon.

62 lists palisades enclosing the space used in tilting (*OED sv sb*<sup>2</sup> 9a; hence 9b (*transf.*) place or scene of combat or contest).

65-72 Compare the riddle in the sources: *CA* 413-18, 'With felonie I am up bore, / I ete, and have it not forlore / My moders fleshe, whose husbonde / My fader for to seche I fonde, / Which

is the sonne eke of my wife / Herof I am inquisitife'; *PPA* (p. 428), 'I am carried with mischiefe, I eate my mothers fleshe: I seeke my brother my mothers husband and I can not finde him.' For a discussion of the riddle see P. Goolden, 'Antiochus's riddle in Gower and Shakespeare', *RES* n.s. 6 (1955), 245-51. Riddles are a common feature of the last plays: see Jupiter's prophecy in *Cym.* 5.4.138-44; the oracle of Apollo in *WT* 3.2.132-6.

65-6 viper . . . breed Vipers' offspring were said to eat their way out of their mother's body at birth.

68 kindness (1) kinship, (2) favour, i.e. her father did her the favour of saving her the 'labour' of finding a husband.

69-70 He's father . . . child The incestuous relationships are clear insofar as Antiochus can be her father and husband, and she his wife and child; how he can be her son, and she his mother may seem perplexing. However, Antiochus usurps the position of a son by assuming the role of a son-in-law; the Daughter has taken on the role of her mother. It is also a paradox which prepares carefully for the spiritual rebirth Marina gives to Pericles at the end of the play: 'Thou that begetst him that did thee beget' (5.1.190).

71 How they . . . in two The relationships represent six people yet there are only two persons.



[*Aside*] Sharp physic is the last, but O you powers  
 That gives heaven countless eyes to view men's acts,  
 Why cloud they not their sights perpetually, 75  
 If this be true, which makes me pale to read it?  
 [*To Daughter*] Fair glass of light, I loved you, and could still  
 Were not this glorious casket stored with ill;  
 But I must tell you, now my thoughts revolt –  
 For he's no man on whom perfections wait, 80  
 That knowing sin within will touch the gate –  
 You are a fair viol, and your sense the strings,  
 Who, fingered to make man his lawful music,  
 Would draw heaven down and all the gods to hearken;  
 But being played upon before your time, 85  
 Hell only danceth at so harsh a chime.  
 Good sooth, I care not for you.

ANTIOCHUS Prince Pericles, touch not upon thy life,  
 For that's an article within our law  
 As dangerous as the rest. Your time's expired. 90  
 Either expound now or receive your sentence.

PERICLES Great king,  
 Few love to hear the sins they love to act;  
 'Twould braid yourself too near for me to tell it.  
 Who has a book of all that monarchs do, 95  
 He's more secure to keep it shut, than shown;  
 For vice repeated is like the wandering wind,

73 SD] *NS; not in Q* 77 SD] *This edn; not in Q*

73 SD Many editors make the whole of Pericles' speech an aside, which is possible, but theatrically difficult (it leaves Antiochus and the Daughter standing inactive for too long).

73 sharp . . . last i.e. the final consequence of solving the riddle is death; a bad ('sharp') dose of medicine ('physic') to take.

74 countless eyes The stars.

77 glass of light The image of the daughter as a beautiful vessel, hence 'glorious casket' (78); her outward appearance is thus deceptive, a mere reflection of reality, because it is 'stored with ill' or contains 'sin within' (81). Outward appearance as opposed to inward reality is a theme which runs throughout the play; see 2.2.56–7, and Introduction, pp. 63–5.

82 viol Six-stringed instrument played with a bow, the precursor of the modern violin. Pericles

makes an elaborate conceit out of the parallel between playing the viol and sexual relations.

82 sense sensual nature, sexual desire (Onions, also *OED* sv *sb* 4b); compare 5.3.27.

87–8 At the end of his speech, Pericles must make some gesture which causes Antiochus to think that he is going to touch the Daughter; 88 does not suggest that the gesture is threatening, but it seems likely that it was one of repulsion. A parallel is thereby created with the moment when Pericles pushes Marina away (5.1.79).

94 braid upbraid.

97–101 For vice . . . hurt them An elaborate simile about the danger in divulging the sins of a perpetrator, whose meaning has, not surprisingly, confused editors: 'repeated' = talked about; 'blows' = which blows; 'others' eyes' = the eyes of the public; 'to spread' = in spreading. The implication

Blows dust in others' eyes to spread itself,  
 And yet the end of all is bought thus dear,  
 The breath is gone, and the sore eyes see clear; 100  
 To stop the air would hurt them. The blind mole casts  
 Coped hills towards heaven, to tell the earth is thronged  
 By man's oppression, and the poor worm doth die for't.  
 Kings are earth's gods: in vice their law's their will;  
 And if Jove stray, who dares say Jove doth ill? 105  
 It is enough you know, and it is fit  
 What being more known, grows worse to smother it.  
 All love the womb that their first being bred,  
 Then give my tongue like leave, to love my head.

ANTIOCHUS [*Aside*] Heaven, that I had thy head! He has found the  
 meaning, 110  
 But I will gloze with him – young prince of Tyre,  
 Though by the tenor of our strict edict,  
 Your exposition misinterpreting,  
 We might proceed to cancel of your days;  
 Yet hope, succeeding from so fair a tree 115  
 As your fair self, doth tune us otherwise.  
 Forty days longer we do respite you;  
 If by which time our secret be undone,  
 This mercy shows we'll joy in such a son;  
 And until then your entertain shall be 120  
 As doth befit our honour and your worth.

[*Exeunt all but*] *Pericles*

110 SD] *Steevens; not in Q* 112 our] F3; your Q 114 cancel] F3 *subst.*; counsell Q 121 SD] *Malone subst.*; *Manet Pericles solus, Q*

of the passage is that an injury will follow from indiscreet revelations; the exact meaning remains obscure.

101–3 The blind . . . die for't The poetic superiority of these lines has often been remarked on as making them stand out texturally from the scene. The point of the previous lines is here expressed more happily: the mole ('poor worm') who represents Pericles and has good reason to proclaim the tyrant's oppression, may suffer death for his action: molehills lead to the finding and killing of moles. 'Coped' = peaked or domed; see 4.5.114 'under the cope'; 'thronged' = afflicted; 'worm' *OED sv sb 2a* 'any animal that creeps or crawls (applied figuratively to human beings); also *OED sv sb 10* 'an abject, miserable creature'; see *Temp.* 3.1.31, 'Poor worm, thou art infected.'

110 thy head i.e. your intelligence.

111 gloze talk speciously, use fair words (*OED sv v' 3*).

112 tenor Course of meaning which holds on or continues throughout something written; general sense or meaning of a document (*OED sv sb' 1a*).

114 cancel of the cancelling of.

115 Yet hope . . . tree The first of three references which associate Pericles with the image of a tree that gives hope; see 1.2.30–1, 2.2.43–7. The 'hope' that Antiochus expresses, i.e. that such a tree will bear fruitful success, is of course mendacious.

118 secret be undone i.e. the riddle be solved.

120 your entertain (1) your entertainment, (2) the hospitality you will receive.

PERICLES How courtesy would seem to cover sin  
 When what is done is like an hypocrite,  
 The which is good in nothing but in sight.  
 If it be true that I interpret false, 125  
 Then were it certain you were not so bad  
 As with foul incest to abuse your soul,  
 Where now you're both a father and a son  
 By your untimely claspings with your child,  
 Which pleasures fits a husband, not a father; 130  
 And she an eater of her mother's flesh  
 By the defiling of her parents' bed;  
 And both like serpents are, who though they feed  
 On sweetest flowers yet they poison breed.  
 Antioch farewell: for wisdom sees, those men 135  
 Blush not in actions blacker than the night,  
 Will show no course to keep them from the light.  
 One sin, I know, another doth provoke:  
 Murder's as near to lust as flame to smoke;  
 Poison and treason are the hands of sin, 140  
 Ay, and the targets to put off the shame.  
 Then lest my life be cropped, to keep you clear,  
 By flight I'll shun the danger which I fear. *Exit*

*Enter* ANTIOCHUS

ANTIOCHUS He hath found the meaning,

128 you're] F3 *subst.*; you Q 129 untimely] Q; uncomely *NS*, *conj.* *Delius* 135 sees, . . . men] sees . . . men, Q 137 show] shew Q; 'schew *Theobald MS.*, *conj.* *Malone*; shun *Malone*

122-4 How . . . sight Polite but hypocritical behaviour is good only in its outward appearance. A proverbial saying (Tilley C732, 'Full of courtesy full of craft').

128 Where Whereas.

129 untimely inopportune (*OED* sv *a* 3). The word is also associated with abortions and monstrous births (*OED* 1b) which, in view of the importance of birth-imagery in the play (see Introduction, pp. 47-9), probably has a significance here; and in other such contexts as *OED* 1d, citing the Countess of Pembroke's translation of Psalm 53.4: 'their brood . . . of springing thornes Be by untymely rooting over-thrown'.

130 Which pleasures fits The pleasures of which are appropriate to.

131 eater . . . flesh See 65-6n.

136 Blush Who blush.

137 i.e. will not reveal the measures they take to be undiscovered. Compare 1.2.23: 'He'll stop the course by which it might be known.'

138 One sin . . . provoke Compare *R3* 4.2.64, 'So far in blood that sin will pluck on sin'. A proverbial saying (Dent s467.1, 'Every sin brings in another').

141 targets shields.

144 Hoeniger calls this 'Scene 1b' on the grounds that following Pericles' exit the stage is bare, and this was the conventional indication of a new scene in Jacobean drama. It is possible, however, that the intention was to have Antiochus enter from the other door before Pericles had left, thus giving point and energy to his subsequent musings and conspiracy; the two characters might even exchange

For which we mean to have his head.  
 He must not live to trumpet forth my infamy  
 Nor tell the world Antiochus doth sin  
 In such a loathèd manner;  
 And therefore instantly this prince must die,  
 For by his fall my honour must keep high.  
 Who attends us there?

145

150

*Enter THALIARD*

THALIARD Doth your highness call?  
 ANTIOCHUS Thaliard, you are of our chamber, Thaliard,  
 And our mind partakes her private actions  
 To your secrecy; and for your faithfulness  
 We will advance you, Thaliard:  
 Behold, here's poison, and here's gold.  
 We hate the prince of Tyre, and thou must kill him.  
 It fits thee not to ask the reason why:  
 Because we bid it.  
 Say, is it done?

155

THALIARD My lord, 'tis done.

*Enter a MESSENGER*

ANTIOCHUS Enough.  
 Let your breath cool yourself, telling your haste.  
 MESSENGER My lord, Prince Pericles is fled.  
 ANTIOCHUS As thou wilt live fly after, and like an arrow  
 Shot from a well-experienced archer hits

160

[Exit]

158 why:] F3; why? Q 159-61] *This edn's lineation; lined* Because . . . done? / *Thali.* My . . . done. / SD / *Anti.*  
 Enough . . . haste Q 162 SD] *Malone; not in Q 163-5] Malone's lineation; prose Q*

silent glances. It is true that *PA's* description sounds like a new scene, but only to those still in thrall to scenic conventions: 'Antiochus being now priuate in his lodging, and ruminating with himselfe . . .' (sig. B3').

152 of our chamber i.e. one of his attendants; see *AYLI* 2.2.5, *Mac.* 2.3.101.

153 partakes imparts, communicates.

160 Say . . . enough Compare *John* 3.3.65-6: 'K. John. A Grave. Hub. He shall not live. K. John. Enough.'

160 SD In Q the direction precedes Antiochus' line beginning 'Enough' (160); most editors follow Dyce in moving the entry to after 'Enough'. We think our arrangement better, in which the Messen-

ger enters in the middle of the final phrases of the conspiracy, causing Antiochus to break off hastily.

161 Probably 'Let the breath you are panting also be used to tell me the reason for your haste.'

163-6 Q's punctuation, chiefly commas, has been mainly retained for this speech, since it neatly suggests Antiochus' anxious state of mind. The speech, and that of Thaliard following, is set as prose in Q, but this may be no more than a new compositor finding difficulty with his copy: the scene begins Compositor Y's stint at the top of sig. B1<sup>r</sup> (160 SD), and Antiochus' language is quite similar to that at the foot of the previous page, which Compositor X set as fractured verse. For these reasons, it seems best to adopt Malone's lineation.

The mark his eye doth level at, so thou  
Never return unless thou say 'Prince Pericles is dead.' 165

THALIARD My lord, if I can get him within my pistol's length,  
I'll make him sure enough,  
So farewell to your highness.

ANTIOCHUS Thaliard adieu, till Pericles be dead 170  
My heart can lend no succour to my head.

[*Exeunt*]

[1.2] Enter PERICLES [*and an Attendant*]

PERICLES Let none disturb us. [*Exit Attendant*] Why should this change  
of thoughts,  
The sad companion, dull-eyed melancholy,  
Be my so-used a guest, as not an hour  
In the day's glorious walk or peaceful night,  
The tomb where grief should sleep, can breed me quiet? 5  
Here pleasures court mine eyes, and mine eyes shun them,  
And danger, which I feared, is at Antioch,  
Whose arm seems far too short to hit me here;  
Yet neither pleasure's art can joy my spirits,

166–9] *This edn's lineation; prose Q 170 SH Q4; not in Q 171 SD] This edn; Exit Q2; not in Q Act 1, Scene 2 1.2] Malone; not in Q 0 SD] This edn; Enter Pericles with his Lords. Q 1 SD] This edn; not in Q 3 Be my] Dyce; By me Q 3 so-used] hyphenated this edn; unhyphenated Q 5 quiet?] Malone; quiet Q*

165 level aim.

167 pistol's length range of a shot. Antiochus has already given Thaliard poison for his task; that Thaliard should think of a pistol in addition shows enthusiastic willing. The anachronistic pistol is typical of Shakespeare.

168 make sure (1) render harmless, (2) disable, destroy.

171 My . . . head i.e. 'I will have no peace of mind.'

171 SD While most editors follow Rowe in giving Thaliard a separate exit at 170, there is no reason why he should not hear Antiochus' urgent final couplet, with its reaffirmation of the conspiracy.

Act 1, Scene 2

Location Tyre: see map facing p. 1.

1.2.0 SD Though the Oxford editors defend it, Q's direction is hard to believe: that Pericles should enter with his Lords, only to speak an instant dismissal to them and have them traipse out again. Our

'attendant' is borrowed from Stratford 1986's solution to the difficulty: two attendants set the throne; Pericles entered, and gave them his order. Some such simple theatrical adjustment makes the scene less awkward. It is true that *PA* does contain what many commentators consider a far more intelligible version of it: see Textual Analysis, pp. 209–10.

1 change of thoughts i.e. from a positive to a negative or sombre frame of mind.

3 Be my so-used Q's 'By me' leaves the sentence without a verb; it is surprising that Malone did not think an emendation necessary, but Dyce's neat transposition gives adequate sense; 'so-used' = frequent, customary.

4 day's glorious walk Literally the day, the progress of the sun.

5 breed give, bestow.

8 Whose arm . . . short A variation of a proverbial saying (Tilley K87, 'Kings have long arms').

9 can joy make cheerful.



Nor yet the other's distance comfort me. 10  
 Then it is thus: the passions of the mind  
 That have their first conception by misdread  
 Have after-nourishment and life by care:  
 And what was first but fear what might be done,  
 Grows elder now and cares it be not done, 15  
 And so with me. The great Antiochus,  
 'Gainst whom I am too little to contend,  
 Since he's so great can make his will his act,  
 Will think me speaking though I swear to silence;  
 Nor boots it me to say, I honour him, 20  
 If he suspect I may dishonour him;  
 And what may make him blush in being known,  
 He'll stop the course by which it might be known.  
 With hostile forces he'll o'er-spread the land,  
 And with the stint of war will look so huge 25  
 Amazement shall drive courage from the state;  
 Our men be vanquished ere they do resist,  
 And subjects punished that ne'er thought offence –  
 Which care of them, not pity of myself,  
 Who once no more but as the tops of trees, 30  
 Which fence the roots they grow by and defend them,

13 after-nourishment] *hyphenated* Tonson; *unhyphenated* Q 16 me. The] *Edwards*; me the Q 20 him] *Rowe*; *not in* Q 25  
 the stint] Q; th'ostent *Malone*; *conj.* Tyrwhitt 30 once] Q; am *Malone*, *conj.* Farmer

12 have . . . misdread are born from fear.

13 i.e. are sustained and kept alive by anxiety.

15 cares it be not done takes anxious care to prevent what earlier seemed only a possibility; with a play on 'care' (13).

20 boots it me does it help me.

25 the stint 'limitation, restriction with respect to a mode of action' (*OED* Stint *sb*<sup>1</sup> 2a) offers the senses of restriction or limitation Pericles might anticipate war bringing; alternatively 'a unit of measure' (*OED* 4), in which case Pericles is talking about the period of action allotted in war.

26 Amazement Fear, terror.

28 ne'er thought offence never imagined they had done wrong.

30 Who once no more i.e. 'I who once was but am no more'. Most editors adopt Farmer's conjecture 'am' since the sentence otherwise lacks a verb; but suppression of the verb when an adverb could carry the verbal function was not uncommon.

30–1 Who once . . . them The tree as a symbol of royal greatness was a commonplace of the period and used frequently by Shakespeare; see 3*H6* 5.2.14–15, 'Whose top-branch overpeer'd Jove's spreading tree, / And kept low shrubs from winter's pow'rful wind'; *R3* 3.7.167; *R2* 1.2.18; *H5* 2.2.26–8, 'There's not, I think, a subject / That sits in heart-grief and uneasiness / Under the sweet shade of your government'; *Cym.* 5.5.453–57; and *H8* 5.4.52–4, 'He shall flourish, / And like a mountain cedar reach his branches / To all the plains about him.' The image is ultimately derived from the Bible: see Ezek. 31.3, 'Beholde, Asshur was like a cedre in Lebanon with faire branches, and with thicke shadowing boughes, and shot up verie hie, and his top was among the thicke boughes.' Nature which is both protector and nourisher is repeated at 55–6 with reference to Pericles' role as monarch.

Makes both my body pine and soul to languish,  
And punish that before that he would punish.

*Enter [HELLICANUS and] all the LORDS to Pericles*

1 LORD Joy and all comfort in your sacred breast.

2 LORD And keep your mind till you return to us  
Peaceful and comfortable. 35

HELLICANUS Peace, peace, and give experience tongue.

They do abuse the king that flatter him,  
For flattery is the bellows blows up sin,  
The thing the which is flattered, but a spark 40

To which that wind gives heat and stronger glowing;

Whereas reproof, obedient and in order,

Fits kings as they are men, for they may err.

When Signior Sooth here does proclaim peace

He flatters you, makes war upon your life. 45

[*Kneels*] Prince, pardon me, or strike me if you please,

I cannot be much lower than my knees.

PERICLES All leave us else: but let your cares o'erlook

33 SD HELLICANUS and] *Dyce; not in Q 35-6] Malone's lineation; prose Q 40 spark] This edn; sparke, Q 41 wind] Edwards; sparke Q; breath Malone; blast Collier; spur Sisson 41 stronger glowing] Q4; lined stronger / Glowing Q 44 peace] Q; a peace Malone 46 SD] Oxford; after line 47 Collier; at line 58 Malone 46 pardon] Q2; paadon Q*

33 Punish in advance he whom Antiochus wishes to punish; because Pericles feels he can no longer be the protector of his people, his anxiety is a punishment he is receiving already.

35 till you return to us If taken literally, this remark is surprising, since at this point Pericles has just returned to them from Antioch, and so far has not made known his intention of leaving again. The Lord probably means 'return in spirit', since it is clear Pericles is suffering from a melancholy which deprives him of his former disposition.

37 give experience tongue allow one with more maturity to speak. Hellicanus has often been criticised for a needless tirade against flattery in this speech, which follows the kind wishes of the Lords; but from Hellicanus' point of view what Pericles needs now in his present state of melancholy is not kind thoughts (which flatter) but a stiff talking-to, hence 42-3: 'reproof, obedient and in order, / Fits kings as they are men, for they may err'. Hellicanus, if over-zealous, appropriately adopts the role re-

quired of wise counsellors, hence Pericles' appreciative recognition (60-3).

38 abuse . . . flatter him Listening to flattery was considered one of the worst abuses of the king's office, resulting in actions detrimental to the state and to himself, hence 45 where the idea is reiterated.

39 blows which blows.

40-1 spark . . . wind The wind produced by the bellows blows upon, and inflames, the spark. Q's 'sparke . . . sparke' cannot be right; any synonym for 'wind' might be the right word. We presume this to be homœoteleuton by the compositor.

44 Signior Sooth Sir Flattery, Sir Sweet Words. See 'blandishment, flattery, a smooth or plausible word or speech' (*OED* Sooth sb 8).

46 SD What Hellicanus says in 46-7 makes it a near-inescapable inference that he kneels here, either at the beginning of his sentence (as in the Oxford edition) or afterwards, as Collier preferred.

What shipping and what ladings in our haven,  
And then return to us.

[*Exeunt Lords*]

Hellicanus, thou hast

50

Moved us. What seest thou in our looks?

HELLICANUS An angry brow, dread lord.

PERICLES If there be such a dart in princes' frowns,  
How durst thy tongue move anger to our face?

HELLICANUS How dares the plants look up to heaven,  
From whence they have their nourishment?

55

PERICLES Thou knowst I have power to take thy life from thee.

HELLICANUS I have ground the axe myself, do but you strike  
The blow.

PERICLES Rise, prithee rise, sit down, thou art  
No flatterer. [*Hellicanus sits*] I thank thee for't,  
and heaven forbid

60

That kings should let their ears hear their faults hid.  
Fit counsellor and servant for a prince,  
Who by thy wisdom makes a prince thy servant,  
What wouldst thou have me do?

HELLICANUS To bear with patience  
Such griefs as you yourself do lay upon yourself.

65

PERICLES Thou speakst like a physician, Hellicanus,  
That ministers a potion unto me,  
That thou wouldst tremble to receive thyself.  
Attend me then: I went to Antioch,  
Whereas thou knowst against the face of death  
I sought the purchase of a glorious beauty

70

49 ladings] Q: lading's *Rome* 50 SD] *Malone*<sup>2</sup>; not in Q 58-60] *This edn's lineation*; lined selfe, / Doe . . . blowe. / *Per.* Rise . . . flatterer, / I . . . forbid Q 60 SD] *This edn*; not in Q 60 heaven] Q2; heauē Q 64-5] *Knight's lineation*; prose Q

49 ladings cargoes.

49 haven harbour.

51-4 What seest . . . face? The significance of a king's displeasure as witnessed in his countenance was a commonplace in the theories of kingship; compare *John* 4.2.212-13: 'to know the meaning / Of dangerous majesty, when perchance it frowns'.

55 dares . . . plants For singular inflection with plural subject, see Abbott 333.

61 let their . . . hid allow themselves to listen to flattery which conceals their faults.

64 To bear with patience A significant enjoiner Pericles receives at various times in his

spiritual journey throughout the play; see Introduction, pp. 53-8.

69 Attend Listen to. Pericles begins one of many narratives which are found throughout the play; like Gower, several characters engage in storytelling; for the significance of the play's narrative structures see Introduction, pp. 27-36.

70 Whereas Where.

71 purchase . . . glorious Compare Prologue 9 where 'purchase' and 'glorious' are also yoked. 'Purchase' here means something obtained, gained, or acquired (*OED* sv *sb* 8a); for a similar use of the word 'purchase' as applied to a love-quest, see

From whence an issue I might propagate,  
 Are arms to princes and bring joys to subjects.  
 Her face was to mine eye beyond all wonder –  
 The rest, hark in thine ear: as black as incest, 75  
 Which by my knowledge found, the sinful father  
 Seemed not to strike, but smooth – but thou knowst this,  
 'Tis time to fear when tyrants seem to kiss –  
 Which fear so grew in me I hither fled  
 Under the covering of a careful night, 80  
 Who seemed my good protector, and being here,  
 Bethought me what was past, what might succeed.  
 I knew him tyrannous, and tyrants' fears  
 Decrease not but grow faster than the years;  
 And should he doubt, as no doubt he doth, 85  
 That I should open to the listening air  
 How many worthy princes' bloods were shed  
 To keep his bed of blackness unlaid-ope,  
 To lop that doubt he'll fill this land with arms,  
 And make pretence of wrong that I have done him, 90  
 When all, for mine (if I may call't offence)  
 Must feel war's blow, who spares not innocence,  
 Which love to all, of which thyself art one,  
 Who now reprov'dst me for't –

HELLICANUS

Alas sir.

PERICLES Drew sleep out of mine eyes, blood from my cheeks, 95  
 Musings into my mind, with thousand doubts  
 How I might stop this tempest ere it came,  
 And finding little comfort to relieve them  
 I thought it princely charity to grieve for them.

HELLICANUS Well my lord, since you have given me leave to speak, 100  
 Freely will I speak. Antiochus you fear,  
 And justly too I think you fear the tyrant,

78 seem] Q2; seemes Q 82 Bethought me] *Rowe*; Bethought Q 83 fears] *F4*; feare Q 85 doubt] *Malone*; doo't Q 88 unlaid-ope] *hyphenated this edn; unhyphenated Q* 91 call't] *Malone*; call Q 94 for't – ] *Malone subst.*; fort. Q

*Temp.* 4.1.13–14, 'as my gift, and thine own acquisition / Worthily purchas'd, take my daughter'.

72 issue Understood as a plural, hence the verbs in the next line.

73 Are arms Which are arms; i.e. give strength to kings.

77 Seemed Pretended.

77 smooth flatter.

80 careful (1) watchful, (2) full of care.

85 he doubt he suspect, anxiously fear.

88 unlaid-ope unrevealed, concealed.

Who either by public war or private treason  
Will take away your life.

Therefore my lord, go travel for a while  
Till that his rage and anger be forgot,  
Or till the destinies do cut his thread of life.

Your rule direct to any; if to me,  
Day serves not light more faithful than I'll be.

PERICLES I do not doubt thy faith.

But should he wrong my liberties in my absence?

HELLICANUS We'll mingle our bloods together in the earth,  
From whence we had our being and our birth.

PERICLES Tyre, I now look from thee then, and to Tarsus  
Intend my travel, where I'll hear from thee,  
And by whose letters I'll dispose myself.  
The care I had and have of subjects' good  
On thee I lay, whose wisdom's strength can bear it.

I'll take thy word for faith, not ask thine oath;  
Who shuns not to break one, will crack both.

But in our orbs we'll live so round and safe  
That time of both this truth shall ne'er convince:  
Thou show'dst a subject's shine, I a true prince.

*Exeunt*

104-9] *Rowe's lineation; prose* Q 117 subjects'] *Malone*; subjects Q 120 will crack both] Q; will sure crack F3; will crack them NS 123 SD] *Rowe; Exit* Q

107 destinies the three goddesses of fate (the Fates). To the Greeks and Romans they controlled the birth, life, and death of everyone: Clotho, the spinner who spun the 'thread of life'; Lachesis, the disposer of lots, who assigned to each man his destiny; and Atropos, who carried the shears that cut the thread at death. Compare 3.3.8, 'the strict fates'.

108 direct hand over, assign.

111 liberties privileges, rights (*OED* Liberty *sb* 7b; also 7c, domains or property); here, the territories over which his royal prerogative extends.

116 dispose myself make my decisions i.e. based on news from home.

119-20 I'll take . . . crack both Pericles' trust (faith) in Hellicanus is so great that he will accept his 'word' of honour without, as a prince would normally require of a subject, asking him to swear an 'oath'; since a man who will break his word will

certainly also break an oath. An axiomatic statement which foreshadows the oath-breaking of Cleon and Dioniza; see 1.4.99-103; 3.3.20-33.

121 our orbs i.e. our different worlds. Compare *Cym.* 5.5.371-2, 'after this strange starting from your orbs, / You may reign in them now'.

121 round (1) plainly, (2) straightforwardly; used also as a play on 'orbs' in which Pericles and Hellicanus move in different spheres of action, hence 'round'.

122 of both . . . convince 'shall never refute this truth concerning both of us' (the truth contained in the next line). 'Convince' is here used in the etymological sense of 'overcome', from the Latin *convincere* (Hoeniger).

123 subject's shine i.e. the light of a subject's loyalty.



[1.3] Enter THALIARD

THALIARD So this is Tyre, and this the court. Here must I kill King Pericles, and if I do it not I am sure to be hanged at home. 'Tis dangerous. Well, I perceive he was a wise fellow and had good discretion that, being bid to ask what he would of the king, desired he might know none of his secrets. Now do I see he had some reason for't, for if a king bid a man be a villain, he's bound by the indenture of his oath to be one. Husht, here comes the lords of Tyre. 5

*Enter HELLICANUS, ESCANES, with other lords*

HELLICANUS You shall not need, my fellow-peers of Tyre,  
Further to question me of your king's departure.  
His sealed commission left in trust with me 10  
Does speak sufficiently he's gone to travel.

THALIARD [*Aside*] How? The king gone?

HELLICANUS If further yet you will be satisfied  
Why as it were unlicensed of your loves  
He would depart, I'll give some light unto you. 15  
Being at Antioch –

THALIARD [*Aside*] What from Antioch?

HELLICANUS Royal Antiochus, on what cause I know not,  
Took some displeasure at him, at least he judged so;  
And doubting lest he had erred or sinned, 20  
To show his sorrow he'd correct himself,  
So puts himself unto the shipman's toil,  
With whom each minute threatens life or death.

THALIARD [*Aside*] Well, I perceive  
I shall not be hanged now, although I would; 25

Act 1, Scene 3 1.3] *Malone; not in Q 0 SD] Q (Enter Thaliard solus) 8–23] Rowe's lineation; prose Q 10 sealed] sea- / led Q 12 SD] Malone; not in Q 16 Antioch – ] Rowe; Antioch. Q 17 SD] Malone; not in Q 24–5] This edn's lineation; prose Q 24 SD] Malone; not in Q*

## Act 1, Scene 3

Location Tyre.

3–5 a wise fellow . . . secrets In North's Plutarch (1612 edn, p. 890) in the *Life of Demetrius*, the story is told of the poet Philippides who, when the ruler Lysimachus asked what he might give him, said 'Euen what it shall please thee, ô king, so it be none of thy secrets'.

6 indenture contract of service between servant and master.

14 unlicensed of your loves without receiving

your approval and good wishes. As in CA 499–502, 'Our prince . . . Without comune assent, / That sodeinly is fro us went'.

20 doubting fearing.

21 correct expiate.

25 although I would Thaliard has already stated (1–2) that if he fails to kill Pericles in Tyre he will be hanged when he returns home; by being in Tyre 'now', i.e. in Pericles' absence, he has received a temporary respite.

But since he's gone, the king's seas must please:  
 He 'scaped the land to perish at the sea.  
 I'll present myself.  
 [*Aloud*] Peace to the lords of Tyre.

HELLICANUS

Lord Thaliard

From Antiochus is welcome.

THALIARD

From him I come

30

With message unto princely Pericles;  
 But since my landing I have understood  
 Your lord has betake himself to unknown travels.  
 Now message must return from whence it came.

HELLICANUS We have no reason to desire it,

35

Commended to our master not to us.

Yet ere you shall depart this we desire:

As friends to Antioch we may feast in Tyre.

*Exeunt*

[1.4] *Enter CLEON the Governor of Tarsus, with [DIONIZA] his wife and others*

CLEON My Dioniza, shall we rest us here,

And by relating tales of others' griefs

See if 'twill teach us to forget our own?

DIONIZA That were to blow at fire in hope to quench it,

For who digs hills because they do aspire

5

Throws down one mountain to cast up a higher.

O my distressed lord, even such our griefs are:

26-7] *Malone's lineation; prose Q* 26 king's seas] *Q*; king it sure *Steevens, conj. Percy*; king's ears it *Dyce* 28-30] *This edn's lineation; prose Q* 29 SD] *This edn; not in Q* 29 SH] *Q4; not in Q* 31-8] *Rome's lineation; prose Q* 33 betake] *Q*; betooke *Q2*; betaken *Edwards*; betoke *Oxford* 38 SD] *Q2; Exit Q* Act 1, Scene 4 1.4] *Malone; not in Q* 0 SD *DIONIZA*] *Steevens; not in Q* 5 aspire] *NS*; aspire? *Q*

26 the king's seas must please it must now be up to the king's (Antiochus') seas to do his pleasure (bidding) and kill Pericles, hence 'perish' in the next line. *OED Sea sb* 1e gives the sense of naval operations: in this line 'seas' is therefore used in synecdoche for 'navy.' Twine tells how Antiochus 'commanded a great Navie of ships to be prepared to scour the seas abroad, if haply they might meet with him [Apollonius]' (*PPA*, p. 430).

33 betake An irregular participial formation,

see Abbott 343-4 and see *H8* 2.4.153-4 'have . . . spake'.

36 Commended Since it was commended.

#### Act 1, Scene 4

Location Tarsus: see map facing p. 1.

4 blow . . . quench it Proverbial (*Tilley* F251, 'Do not blow the fire thou wouldst quench').

5-6 digs . . . higher A wonderful image of futility.

Here they are but felt and seen with mischief's eyes,  
But like to groves, being topped, they higher rise.

CLEON O Dioniza,

10

Who wanteth food and will not say he wants it,  
Or can conceal his hunger till he famish?  
Our tongues and sorrows to sound deep  
Our woes into the air, our eyes to weep,  
Till tongues fetch breath that may proclaim  
Them louder, that if heaven slumber while  
Their creatures want, they may awake  
Their helpers to comfort them.

15

I'll then discourse our woes felt several years,  
And wanting breath to speak, help me with tears.

20

DIONIZA I'll do my best, sir.

CLEON This Tarsus o'er which I have the government,

A city on whom plenty held full hand –

For riches strewed herself even in her streets –

Whose towers bore heads so high they kissed the clouds,

25

And strangers ne'er beheld but wondered at,

Whose men and dames so jetted and adorned,

Like one another's glass to trim them by;

Their tables were stored full to glad the sight,

And not so much to feed on as delight;

30

All poverty was scorned, and pride so great,

The name of help grew odious to repeat.

15 fetch] feteq

8 with mischief's eyes with the eyes of misfortune or calamity.

9 groves . . . rise The action of pruning (being 'topped') only makes things grow higher, so the suggestion offered in 2–3 is here likened to a source of more misery.

13–16 tongues . . . louder Freely paraphrased: 'we give voice to our lamentations, and we cry till we catch our breath to proclaim them louder'.

16–17 heaven . . . Their For 'heaven' with plural pronoun see *Mac.* 2.1.4–5, 'There's husbandry in heaven, / Their candles are all out'.

17 they the tongues of the creatures in want.

18 helpers those in heaven.

19 then therefore, i.e. for the reasons explained in the lines above.

20 wanting breath . . . tears As in 14–15: while Cleon catches breath to lament their woes, Dioniza assists by weeping.

21 I'll do my best, sir The Oxford editors complain that Q has Dioniza 'ludicrously respond to Cleon's rhetoric as though it were a literal request'. However, literal reaction to hyperbole is one of the signs of irony, which we take Dioniza to be employing. For the relationship between Cleon and Dioniza, see Introduction, pp. 67–8.

22 This Tarsus 'This is Tarsus'; an obvious aid to the audience to let them know what place Cleon (who is not named in the scene, nor indeed until 3.1.77) is governor of.

23 plenty held full hand The image is that of the cornucopia. See 53, 'plenty's cup'.

27 jetted dressed in a fashionable or stylish manner.

32 repeat mention.

DIONIZA O 'tis too true.

CLEON But see what heaven can do by this our change.

These mouths who but of late, earth, sea, and air, 35  
 Were all too little to content and please,  
 Although they gave their creatures in abundance,  
 As houses are defiled for want of use,  
 They are now starved for want of exercise;  
 Those palates who not yet two savours younger 40  
 Must have inventions to delight the taste,  
 Would now be glad of bread and beg for it;  
 Those mothers who to nuzzle up their babes  
 Thought nought too curious, are ready now  
 To eat those little darlings whom they loved. 45  
 So sharp are hunger's teeth that man and wife  
 Draw lots who first shall die to lengthen life.  
 Here stands a lord, and there a lady weeping,  
 Here many sink, yet those which see them fall  
 Have scarce strength left to give them burial. 50  
 Is not this true?

DIONIZA Our cheeks and hollow eyes do witness it.

CLEON O let those cities, that of plenty's cup

And her prosperities so largely taste,  
 With their superfluous riots hear these tears, 55  
 The misery of Tarsus may be theirs.

*Enter a LORD*

LORD Where's the Lord Governor?

CLEON

Here: speak out thy sorrows

37 they] Q2; thy Q 40 two savours] *This edn*; too sauers Q; two summers *Theobald MS.*; *Steevens, conj. Mason* 57-61 *This edn's lineation*; lined Where's . . . Gouvernor? / Cle. Here, . . . bringst / in . . . expect / Lord. Wee . . . neighbouring / shore . . . hitherward / Cleon. I . . . much. / Q

35 earth, sea, and air Three of the four elements from which all other substances are composed; the fourth element is fire. See 3.1.34.

40-2 The usual emendation 'summers' for Q 'sauers' (40) is unnecessary and misses the point: the lines are about eating, one of the key images of the play (see Introduction, pp. 49-51). Paraphrased, the lines mean 'Those gourmets ("palates") who only a couple of meals, or gastronomic experiences ("savours"), earlier were craving variety and novelty ("inventions") in their food, are now begging bread gladly.' The entire clause is hyperbole, but so is most of Cleon's lament.

43 nuzzle (1) nurture and (2) nurse (*OED* sv v<sup>2</sup> 2 and 4).

44 nought too curious i.e. did not have to give it a second thought, or give their choice careful consideration.

55 superfluous (1) indulgent, (2) having more than enough.

55 riots revels.

55 these tears this lamentation, this cry for help.

56 May they share our grief, i.e. understand it.

Which thee bringst in haste, for comfort is  
Too far for us to expect.

LORD

We have descried  
Upon our neighbouring shore a portly sail 60  
Of ships make hitherward.

CLEON

I thought as much.  
One sorrow never comes but brings an heir.  
That may succeed as his inheritor,  
And so in ours. Some neighbouring nation,  
Taking advantage of our misery, 65  
Hath stuffed the hollow vessels with their power  
To beat us down (the which are down already)  
And make a conquest of unhappy me,  
Whereas no glory's got to overcome.

LORD

That's the least fear. For by the semblance 70  
Of their white flags displayed they bring us peace,  
And come to us as favourers, not as foes.

CLEON

Thou speakst like him's untutored; to repeat,  
Who makes the fairest show, means most deceit.  
But bring they what they will and what they can, 75  
What need we leave? Our ground's the lowest  
And we are half-way there. Go tell their general  
We attend him here, to know for what he comes,  
And whence he comes, and what he craves.

LORD I go, my lord.

[Exit]

58 thee] Q; thou Q4 64 ours. Some] *Edwards*; ours, some Q 66 Hath] *Rowe*<sup>2</sup>; That Q 68 me] Q; men *Malone* 70-3]  
*Malone's* lineation; prose Q 73 him's] *Malone*; himnes Q 76 leave] Q; feare Q4 76 Our] Q (our); the Q4; On *NS* 77-  
9] *Rowe's* lineation; prose Q 80 SD] *Malone*<sup>2</sup>; not in Q

60 portly sail stately or majestic fleet; compare  
*MV* 1.1.9.

62-3 One . . . inheritor Proverbial (Tilley  
M1012); compare *Ham.* 4.5.78-9, 'When sorrows  
come, they come not single spies, / But in battal-  
ions.'

68 me *Malone* emended Q's 'mee' to 'men'; the  
Oxford edition revived the idea, printing 'me' with-  
out explanation. Q's word seems right; Cleon's self-  
indulgent despair is well caught by the wimpish  
style of this line.

69 Where no glory is obtained in such a conquest.

71 white flags displayed A white flag showed  
that a ship had no hostile intention, but had come to  
trade or bring succour or that it sought the shelter of

an anchorage (as Pericles requests, 98). It was a  
regular signal even in pirate voyages, hence Cleon's  
distrust expressed (74). See Falconer, p. 26.

73 him's untutored he who is unschooled.

73 to repeat let me tell you again, let me put it to  
you another way.

76 leave? Q's word only needs a question-mark to  
make sense: as their 'ground's the lowest', there's no  
point in attempting to shift to a different ground of  
defence.

76-7 Our ground's . . . there A military usage  
is also implied: the higher ground in battle was the  
most advantageous. See *R3* 5.3.15, 'Let us survey  
the vantage of the ground.'



CLEON Welcome is peace, if he on peace consist;  
If wars, we are unable to resist. 81

*Enter PERICLES with attendants*

PERICLES Lord Governor, for so we hear you are,  
Let not our ships and number of our men  
Be like a beacon fired t'amaze your eyes. 85  
We have heard your miseries as far as Tyre  
And seen the desolation of your streets;  
Nor come we to add sorrow to your tears,  
But to relieve them of their heavy load;  
And these our ships you happily may think 90  
Are like the Trojan horse was stuffed within  
With bloody veins expecting overthrow,  
Are stored with corn to make your needy bread,  
And give them life whom hunger starved half dead.

ALL [*Kneeling*] The gods of Greece protect you,  
And we'll pray for you. 95

PERICLES Arise I pray you, rise. [*They rise*]  
We do not look for reverence, but for love,  
And harbourage for ourself, our ships, and men.

CLEON The which when any shall not gratify  
Or pay you with unthankfulness in thought, 100  
Be it our wives, our children, or ourselves,  
The curse of heaven and men succeed their evils,  
Till when the which, I hope, shall ne'er be seen.

92 veins] Q; views *Malone*; banes *Collier* 95 SD] *This edn*; not in Q 96-8] *Rowe's lineation*; lined And . . . you. / *Per.*  
Arise . . . reverence, / But . . . men. Q 96 SD] *This edn*; not in Q

85 beacon fired t'amaze Beacons of fire were set along the coast of England to warn of the impending invasion of the Spanish Armada; the beacon is thus a symbol of alarm ('amaze'). *Falconer* notes (p. 79) that later in Elizabeth's reign, the beacon was used as a luminous mark to aid ships by night.

90 happily haply, perhaps.

91 Trojan horse *Pericles* is reassuring Cleon that, unlike the Trojan horse with its concealed soldiers, *Pericles'* ships are completely peaceful.

91 was which was.

92 bloody veins A metaphor for the Greek warriors; compare 'vessels' (66).

92 expecting overthrow awaiting the overthrow (of Troy).

93 needy (1) those subjects in need, (2) much needed.

99-102 The first of Cleon's two self-fulfilling curses; see also 3.3.20-4. The speech also looks forward to *Dioniza's* criminal ingratitude in the planning of *Marina's* murder in Act 4.

99 gratify show gratitude for (*OED* sv v 1).

100 in thought i.e. even in thought.

102 succeed follow or come after in the course of events (*OED* sv v 6a).

Your grace is welcome to our town and us.

PERICLES Which welcome we'll accept, feast here awhile,  
Until our stars that frown lend us a smile.

105

*Exeunt*

[2.0] *Enter GOWER*

GOWER Here have you seen a mighty king  
His child, iwis, to incest bring,  
A better prince and benign lord  
That will prove awful both in deed and word.  
Be quiet then, as men should be  
Till he hath past necessity.  
I'll show you those in troubles reign,  
Losing a mite, a mountain gain.  
The good in conversation,  
To whom I give my benison,  
Is still at Tarsus, where each man  
Thinks all is writ he spoken can;  
And to remember what he does  
Build his statue to make him glorious;  
But tidings to the contrary  
Are brought your eyes, what need speak I?

5

10

15

Act 2, Scene 0 2.0] F3 (*Actus Secundus*); not in Q 2 iwis] Q (T'wis); I wis Hoeniger 11 Tarsus] Q4 (*Tharsus*); Tharstill Q

106 *Until . . . smile* The stars were thought to have an omnipotent influence on the lives and destinies of men; a frowning star (or planet) was unlucky or unfortunate. Pericles has not forgotten he is still a refugee from Antiochus' threat.

#### Act 2, Scene 0

2 *iwis* Although often spelled at the time as in Q ('T'wis') or as 'I wis', this is perplexing to the modern reader, who would naturally think it a verb. It is not; it is an adverb (the nearest linguistic equivalent is German '*gewiss*') meaning 'certainly' (*OED* sv B).

4 *awful* awe-inspiring.

6 *past necessity* gone through trial or hardship.

7 *those in troubles reign* those who, reigning in troubles.

8 *mite* a minute particle or portion; *OED* sv *sb*<sup>3</sup> 3a cites this example.

10 *benison* blessing.

12 *writ* Holy Writ, i.e. the gospel truth.

12 *he spoken can* An archaism from Early (pre-sixteenth century) English for the present infinitive: 'he is able to speak'; see Abbott 349.

13 *remember* commemorate.

14 i.e. build him a statue to glorify him. See CA 571–77, 'That thei for ever in remembrance / Made a figure in resemblance / Of hym and in a common place / Thei set it up: so that his face / Might every maner man beholde, / So as the citee was beholde, / It was of laton overgylt'.

15 *tidings to the contrary* bad news.

*Dumb show*

*Enter at one door Pericles talking with Cleon, all the train with them.*

*Enter at another door, a gentleman with a letter to Pericles; Pericles shows the letter to Cleon; Pericles gives the messenger a reward, and knights him.*

*Exit Pericles at one door, and Cleon [and his followers] at another*

Good Hellicane that stayed at home  
 (Not to eat honey like a drone  
 From others' labours), for though he strive  
 To killen bad, keep good alive, 20  
 And to fulfil his prince' desire  
 Sent word of all that haps in Tyre,  
 How Thaliard came full bent with sin,  
 And had intent to murder him;  
 And that in Tarsus was not best 25  
 Longer for him to make his rest.  
 He doing so put forth to seas,  
 Where when men been there's seldom ease.  
 For now the wind begins to blow,  
 Thunder above, and deeps below 30  
 Makes such unquiet that the ship,  
 Should house him safe, is wracked and split,  
 And he, good prince, having all lost,  
 By waves from coast to coast is tossed.  
 All perishen of man, of pelf, 35

16 SD.1 *show*] *shew*. Q 16 SD.5 *and his followers*] *This edn; not in Q* 17 Hellicane] Q3 *subst.*; *Helicon* Q 17 *that*] Q; *hath Steevens* 21 *prince'*] *Malone*; *prince* Q 22 *Sent word*] *This edn*; *Sau'd one* Q; *Sends word Theobald MS., Steevens* 24 *had intent to murder*] Q (*corr.*); *hid in Tent to muredred* Q (*uncorr.*); *hid intent to murder* Q2-3 25 *Tarsus*] F3 *subst.*; *Tharsis* Q

18-20 'Hellicanus acts not like a drone but like a good bee, which kills drones and helps to preserve the King (i.e. Queen bee)' (Hoeniger, citing Harold F. Brooks). A proverbial image (Dent D612.1, 'To eat honey like a drone').

20 *killen* Archaism for the infinitive 'to kill'.

23 *full bent with* Extent to which a bow may be bent, degree of tension; hence degree of capacity (Onions); but also 'intent upon.'

24 *had intent* The reading of uncorrected Q is amusing; the correction does not imply consultation of copy, merely common sense, but the tendency of later editors to sophisticate by retaining Q uncorr. 'hid' is unjustifiable.

27 *doing* The Oxford edition reads 'dēing' (i.e. 'deeming') without explaining why an abbreviation should be found in a short line. Gower is rather

mysterious about who is who in this chorus. He has just finished recapitulating Thaliard's visit to Tyre, and now tells us that Hellicanus passed on to Pericles at Tarsus both the information and the advice not to linger there. 'He doing so', then, is Pericles acting on Hellicanus' advice.

28 See 1.3.23.

28 *been* be, are; plural form in Early Modern English; see Abbott 332.

32 *Should* Which should.

32 *wracked* destroyed, ruined.

35 *perishen* perish; either (1) third person plural in Early Modern English (see Abbott 332), or (2) present tense in Early Modern English (see Abbott 349).

35 *pelf* possessions, wealth.

Ne aught escapend but himself;  
 Till fortune, tired with doing bad,  
 Threw him ashore to give him glad.  
 And here he comes; what shall be next  
 Pardon old Gower, this longs the text.

[Exit]

39

[2.1] Enter PERICLES *wet*

PERICLES Yet cease your ire, you angry stars of heaven!  
 Wind, rain, and thunder, remember earthly man  
 Is but a substance that must yield to you,  
 And I, as fits my nature, do obey you.  
 Alas, the seas hath cast me on the rocks,  
 Washed me from shore to shore, and left my breath  
 Nothing to think on but ensuing death.  
 Let it suffice the greatness of your powers  
 To have bereft a prince of all his fortunes,  
 And having thrown him from your watery grave,  
 Here to have death in peace is all he'll crave.

5

10

*Enter three FISHERMEN*

I FISHERMAN What to, pelch?

40 SD] *Malone; not in Q* Act 2, Scene 1 2.1] *Malone subst.; not in Q* 5 seas] *Q; sea Rowe* 6 my breath] *Q; me breath Malone* 12 What to, pelch?] *Q (What, to pelch?); What ho, Pilch! Malone, conj. Tyrwhitt*

36 Ne aught escapend And no one escaped/ escaping; both present or past are available, since the context mixes the two tenses freely.

40 longs the text 'longs' = lengthens or prolongs (*OED Long v*<sup>1</sup> 1.2, not after 1500); 'text' = script of the speech (*OED sv sb*<sup>1</sup> 1a); hence 'The very text to it has proved of too considerable length already' (Steevens subst.) i.e. 'I have been talking long enough.' An alternative interpretation, favoured by many editors, is to emend to 'longs' = belongs to (*OED Long v*<sup>2</sup> 2); 'the text' = the action of the following performance; see 3.0.53-7, 'what ensues . . . / Shall for itself, itself perform, / I will relate. Action may / Conveniently the rest convey, / Which might not, what by me is told.'

## Act 2, Scene 1

Location Pentapolis: see map facing p. 1.

1-4 An interesting contrasting parallel with *Lear* 3.2.14-19 is suggested in these lines. Where *Lear*

rages defiantly at the storm and stands as the 'slave' or helpless victim of the elements, Pericles submits to their power as befits his character ('nature'). In this respect he has more in common with Duke Senior in *AYLI* for whom the elements 'feelingly persuade me what I am' (2.1.11).

6-7 'Breath' as used twice in the play so far to denote a speaking ability (see 1.4.15, 20); there is nothing left for Pericles to speak about except thoughts of death.

11 SD In both *CA* and *PPA* it is a single fisherman who helps Apollonius. By adding the other fishermen Shakespeare created an effective comic opportunity.

12 What to, pelch? An ancient piece of argot seems to be concealed in this line. 'To pilch' meant to pilfer or steal, and 'pilcher' was a common term of abuse in the early seventeenth century, either meaning a thief (from the verb) or a 'fishy' fellow (a pun from the fish, the pilchard). Either or both

2 FISHERMAN Ha, come and bring away the nets.

1 FISHERMAN What Patch-breech, I say.

3 FISHERMAN What say you, maister?

15

1 FISHERMAN Look how thou stirr'st now, come away, or I'll fetch th'with a wanion.

3 FISHERMAN Faith maister, I am thinking of the poor men that were cast away before us even now.

1 FISHERMAN Alas poor souls, it grieved my heart to hear what pitiful cries they made to us to help them, when, welladay, we could scarce help ourselves.

20

3 FISHERMAN Nay maister, said not I as much when I saw the porpoise how he bounced and tumbled? They say they're half fish, half flesh, a plague on them, they ne'er come but I look to be washed. Maister, I marvel how the fishes live in the sea?

25

1 FISHERMAN Why, as men do a-land, the great ones eat up the little ones. I can compare our rich misers to nothing so fitly as to a whale: 'a plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful. Such whales have I heard on a'th'land, who never leave gaping till they swallowed the whole parish, church, steeple, bells, and all.

30

PERICLES [*Aside*] A pretty moral.

16-44] as prose, Malone; lined as verse Q 16-17 fetch th'] This edn; fetch'th Q; fetch thee Q4 33 SD] Dyce; not in Q

could be a hearty abusive greeting ('What's up, filth?' might be a modern equivalent). The *English Dialect Dictionary* (ed. Joseph Wright, 8 vols., 1896-1905) reveals that 'pelch' was a Warwickshire word for a fat person, and the Second Fisherman must have been substantially built if his gown would make Pericles a pair of bases (see 146-49) – but the *Dictionary* gives no date for this meaning. Any of these meanings would do and are better than the various emendations that have been proposed.

14 Patch-breech The Third Fisherman's name or nickname; a derogatory reference to his appearance; compare *Temp.* 3.2.63, 'What a pied ninny's this! Thou scurvy patch!'

15 maister Q's spelling is retained, to suggest the dialect sound of the Fishermen's speeches.

16 how thou stirr'st now Ironical: the First Fisherman is criticising the Third for his failure to stir (hurry up); compare 3.2.87.

16-17 fetch th'with a wanion The First Fisherman is threatening to beat the Third ('fetch th') with a vengeance ('wanion').

20-1 Alas . . . them Compare *WT* 3.3.90 ff., 'O, the most piteous cry of the poor souls!' and *Temp.*

1.2.8-9, 'O, the cry did knock / Against my very heart. Poor souls, they perish'd.'

21 welladay alas, woe!

23-4 when . . . tumbled In traditional weather lore this was considered as a sign of an oncoming storm. See the manuscript *The booke of the Sea Carte called the Rutter* (British Library Additional Manuscript (Add. MS.) 37024 fol. 70<sup>v</sup>): 'The delphyne fysh swemmyng and leapyng often tymes above the water, sygnyfyeth great wynd for that quartar' (probably meaning quarter of a lunar, i.e. seven days, *OED* Quarter *sb* 8b), and *The Naval Tracts of Sir William Monson*, ed. M. Oppenheim, 1913, v, 286: 'there cannot be a truer sign of a storm than whales and porpoises playing upon the water'.

27-8 the great ones . . . ones Proverbial (Tilley F311, 'The great fish eat the small').

28 fitly aptly, suitably.

29 'a he.

29 fry small fish.

30-1 on a'th' of on the.

33 pretty moral A neat or ingenious symbolic argument or saying. Simonides repeats the phrase at 2.2.45 in response to Pericles' motto, thus creating a



- 3 FISHERMAN But maister, if I had been the sexton I would have been  
that day in the belfry. 35
- 2 FISHERMAN Why, man?
- 3 FISHERMAN Because he should have swallowed me too, and when I  
had been in his belly, I would have kept such a jangling of the bells  
that he should never have left till he cast bells, steeple, church, and  
parish up again. But if the good King Simonides were of my 40  
mind –
- PERICLES [*Aside*] Simonides?
- 3 FISHERMAN We would purge the land of these drones that rob the  
bee of her honey.
- PERICLES [*Aside*] How from the fenny subject of the sea 45  
These fishers tell the infirmities of men,  
And from their watery empire recollect  
All that may men approve or men detect.  
[*Aloud*] Peace be at your labour, honest fishermen.
- 2 FISHERMAN Honest, good fellow, what's that? If it be a day fits you, 50  
search out of the calendar, and no body look after it.
- PERICLES May see the sea hath cast upon your coast –
- 2 FISHERMAN What a drunken knave was the sea to cast thee in our  
way?
- PERICLES A man, whom both the waters and the wind 55  
In that vast tennis-court hath made the ball

37 SH] *Malone*; 1. Q 42 SD] *Dyce*; not in Q 45 SD] *Dyce*; not in Q 45 fenny] Q; finny *Tonson* 49 SD] *This edn*; not in Q 50–1] as prose, *Malone*; lined as verse Q 53–4] as prose, *Malone*; lined as verse Q

link between these two wise princes even before they meet.

34 sexton officer charged with care of the church and its contents and with bell-ringing.

35 belfry bell tower of a church.

37–40 Because . . . again The Fisherman's story recalls the biblical tale of Jonah, who was swallowed by a whale and cast up again (Jonah 1.17–2.10). Compare *Temp.* 2.1.251, 'We all were sea-swallow'd, though some cast again.' The images of eating and regurgitation or vomiting recur throughout the play; see Introduction, pp. 49–51.

43–4 drones . . . honey 'our rich misers' from line 28; compare 2.0.18–20 n.

45 fenny subject 'fenny' means 'boggy, swampy' (*OED* sv *a* 1) or 'muddy, dirty' (*OED* sv *a* 3). Both meanings are more readily associated with marshland than with the sea, but are not at all impossible in a metaphorical sense: Shakespeare frequently refers to the ooze and slime of the sea-bottom; for him the sea is not simply water. Most

editors emend to 'finny' but then have to make 'subject' plural, since at this date 'finny' just means 'having fins'. 'Subject' means 'theme'.

46 infirmities faults.

47 recollect gather up.

48 detect reveal in guilt or wrongdoing.

50–1 If . . . it Freely paraphrased: 'If the day resembles anything like the creature that you appear to be, then remove it ("search out") from the calendar and no one will miss it.'

52 May You may (ellipsis of pronoun as subject: see Abbott 399).

56–7 vast . . . upon The metaphor of life as a tennis game is a commonplace in Elizabethan drama and literature, which often portrayed man as a tennis ball subject to the will of the gods, fortune or some great force (such as the sea). One of the best-known uses of the image is that by John Webster in *The Duchess of Malfi*: 'We are meereley the Starres tennys-balls (strooke, and banded / Which way please them)' (in *The Works of John Webster*, ed.

For them to play upon, entreats you pity him.

He asks of you, that never used to beg.

1 FISHERMAN No friend, cannot you beg? Here's them in our country  
of Greece gets more with begging than we can do with working. 60

2 FISHERMAN Canst thou catch any fishes then?

PERICLES I never practised it.

2 FISHERMAN Nay then thou wilt starve sure, for here's nothing to be  
got nowadays unless thou canst fish for't.

PERICLES What I have been, I have forgot to know; 65

But what I am, want teaches me to think on:

A man thronged up with cold, my veins are chill,

And have no more of life than may suffice

To give my tongue that heat to ask your help,

Which if you shall refuse, when I am dead, 70

For that I am a man, pray you see me burièd.

1 FISHERMAN Die, ke-tha? Now gods forbid't; and I have a gown here,  
come put it on, keep thee warm: now afore me a handsome fellow.  
Come, thou shalt go home, and we'll have flesh for all day, fish for  
fasting-days and more, or puddings and flap-jacks, and thou shalt 75  
be welcome.

59–64] as prose, Malone; lined as verse Q 72 ke-tha] Q: ko-tha Rowe; quoth'a Malone 74 all day] Q; holidays Malone 75  
more, or] Q; moreo'er Malone, conj. Farmer

David Gunby, David Carnegie, Antony Hammond, Doreen DelVecchio, 1995, vol. 1, 5.4.54–5). For the force of the sea, see Sir Francis Drake's *The World Encompassed By Sir Francis Drake*: 'the distressed ship and helplesse men to the vncertaine and rowling seas, which tossed them, like a ball in a racket' (1628, p. 42 (sig. F3<sup>v</sup>); the author was Drake's nephew).

58 used to beg Pericles means he was not accustomed ('used') to ask alms continually (*OED* Beg *v* 1b (*intr.*)); i.e. that he is not, despite appearances, a professional beggar. In 78 the Second Fisherman takes him up on this: 'you said you could not beg', to which Pericles replies 'I did but crave.' A fine distinction is being drawn here: to crave (*OED* sv *v* 2) means 'to ask for something especially as a gift or favour', indistinguishable from 'beg' (*OED* sv *v* 2): 'to ask as a favour or an act of grace'. The Second Fisherman gets the point, in the next line differentiating a 'craver' from a professional beggar. In 124 Pericles returns the serve by 'begging' the armour from the Fishermen. Compare *R*2 5.3.78, 'A beggar begs that never begg'd before.'

62 practised engaged in.

67 thronged up overwhelmed.

69 tongue . . . help See 1.4.13–16 for a similar use of tongues needing breath to ask for help.

72 ke-tha Not in *OED*; very likely a dialect version of 'quoth'a'; i.e. 'Die, did he say?'

72 and if, with the implied meaning 'so long as'.

73 afore me A form of a mild oath i.e. 'upon my word'. Alternatively, the Fisherman's phrase may mean 'now there stands before me'.

74–5 flesh . . . fasting days We retain Q's reading since so much of the Fishermen's speeches is colloquial; the Fisherman's 'all day' implies 'for all of the day' or 'every day'; in either case Pericles' welcome is cause for a special celebration. Malone's emendation 'holidays' for Q's 'all day' is quite attractive since holidays (flesh-days: days on which butcher's meat was eaten) are frequently juxtaposed in Elizabethan literature with fasting-days (days of self-denial when fish was eaten).

75 puddings stuffing.

75 flap-jacks pancakes.

PERICLES I thank you sir.

2 FISHERMAN Hark you my friend: you said you could not beg?

PERICLES I did but crave.

2 FISHERMAN But crave? Then I'll turn craver too, and so I shall  
'scape whipping. 80

PERICLES Why, are your beggars whipped then?

2 FISHERMAN Oh not all, my friend, not all; for if all your beggars were  
whipped I would wish no better office than to be beadle. But  
maister, I'll go draw up the net. 85

[*Exeunt 2 and 3 Fishermen*]

PERICLES [*Aside*] How well this honest mirth becomes their labour!

1 FISHERMAN Hark you sir, do you know where ye are?

PERICLES Not well.

1 FISHERMAN Why I'll tell you, this is called Pentapolis, and our king,  
the good Simonides. 90

PERICLES The good Simonides do you call him?

1 FISHERMAN Ay sir, and he deserves so to be called for his peaceable  
reign and good government.

PERICLES He is a happy king since he gains from his subjects the name  
of good by his government. How far is his court distant from this  
shore? 95

1 FISHERMAN Marry sir, half a day's journey; and I'll tell you, he hath  
a fair daughter, and tomorrow is her birthday, and there are princes  
and knights come from all parts of the world to joust and tourney  
for her love. 100

PERICLES Were my fortunes equal to my desires I could wish to make  
one there.

1 FISHERMAN Oh sir, things must be as they may, and what a man  
cannot get, he may lawfully deal for his wife's soul.

80-1] as prose, Malone; lined as verse Q 82 your] Yale; you Q 85 SD] Dyce subst.; not in Q 86 SD] Dyce; not in Q 89-90] as prose, Malone; lined as verse Q 89 is] Q2; I Q 89 Pentapolis] Rowe; Pantapoles Q 92-102] as prose, Malone; lined as verse Q

79 crave ask earnestly (*OED* sv v 2).

81 'scape whipping In Elizabethan times the regular punishment for begging was whipping; the Second Fisherman jokingly suggests he can escape whipping simply by using the more unusual word 'craver' for the activity of begging. For the phrase, 'shall scape whipping', see *Ham.* 2.2.530.

84 beadle Parish officer appointed to punish petty offenders.

99 joust Engage in sporting combat in which two knights on horseback encountered each other with lances (*OED* sv v 3 and sb 1).

99 tourney compete in a tournament; also 132.

101-2 make one be one of those participating in the joust.

103 things . . . may Proverbial for 'he that cannot do as he would must do as he may'; see Tilley T202 and H5 2.2.20.

103-4 what . . . soul This obscure joke has bewildered editors; Hoeniger's explanation makes the most sense: 'what the fisherman means is that if a man cannot get rich any other way, he may decide to deal for wealth with his wife's soul, i.e. rent her out to another man'. Hoeniger cites Marston's *The*

*Enter SECOND and THIRD FISHERMEN, drawing up a net*

2 FISHERMAN Help maister help, here's a fish hangs in the net like a 105  
poor man's right in the law, 'twill hardly come out. Ha, bots on't,  
'tis come at last, and 'tis turned to a rusty armour.

PERICLES An armour, friends? I pray you let me see it.

Thanks fortune yet, that after all thy crosses  
Thou givest me somewhat to repair myself, 110  
And though it was mine own, part of my heritage,  
Which my dead father did bequeath to me  
With this strict charge even as he left his life:  
'Keep it my Pericles, it hath been a shield  
'Twixt me and death', and pointed to this brace, 115  
'For that it saved me, keep it; in like necessity,  
The which the gods protect thee, fame may defend thee.'  
It kept where I kept, I so dearly loved it,  
Till the rough seas that spares not any man  
Took it in rage; though calmed, have given't again. 120  
I thank thee for't; my shipwreck now's no ill  
Since I have here my father gave in his will.

1 FISHERMAN What mean you sir?

PERICLES To beg of you, kind friends, this coat of worth,  
For it was sometime target to a king: 125  
I know it by this mark. He loved me dearly,

104 SD SECOND and THIRD FISHERMEN] *Steevens subst.*; the two Fisher-men Q 108 pray] Q (corr.); pary Q (uncorr.) 109 yet] Q (corr.); yeat Q (uncorr.) 109 all thy crosses] *Theobald MS, Delius*; all crosses Q 114-15 'Keep . . . death'] *Kepe . . . death Q 116-17 'For . . . thee.' For . . . thee: Q 117 thee, fame] Q; thee from, Malone 120 have] Q; hath Q2*

*Dutch Courtesan* as an instance of this common witicism: 'A poore decayed mechanically mans wife, her husband is layd up, may not she lawfully be layd downe, when her husbands onely rising, is by his wifes falling . . . They sell their bodies: doe not better persons sell their soules?' (ed. Peter Davison, 1968, 1.1.102-24).

105 hangs With a play on the law's delays (*OED* v 17b, citing *Starkey's England* 1.iv.118: 'I see many mennys materys heng in suite ii, iii, or iiij yere'); an appropriate image for the simile that follows.

106 bots on't A curse, i.e. 'a plague on it!' (or 'rot it!'); 'bots' is a disease in horses caused by parasitic worms or maggots.

110 repair restore.

111 And though Even though; Pericles has just thanked fortune for giving him something (even though it is his own).

115 brace armour. See Supplementary Note.

116 like necessity similar danger or trial.

117 The which . . . thee This phrase needs explanation, or emendation. It could be freely paraphrased as: 'from which danger may the gods protect you, and your fame (i.e. reputation, honour in battle; see 133) defend you'. The Oxford editors suggest a complex emendation: 'The which the gods forfend, the same may defend thee.' This requires (a) a misreading by the compositor of 'forfend' as 'protect' (difficult to envisage) and (b) misreading long s as f (less common than one would expect).

119-20 seas . . . spares . . . have For ellipsis of the nominative see Abbott 399-400; this use of ellipsis is quite common in the play.

122 my father gave what my father gave.

124 beg See 58n.

124 coat of worth the armour.

125 target shield.



And for his sake I wish the having of it,  
 And that you'd guide me to your sovereign's court,  
 Where with it I may appear a gentleman,  
 And if that ever my low fortune's better  
 I'll pay your bounties; till then, rest your debtor.

130

1 FISHERMAN Why, wilt thou tourney for the lady?

PERICLES I'll show the virtue I have borne in arms.

1 FISHERMAN Why, do'ee take it, and the gods give thee good an't.

2 FISHERMAN Ay, but hark you my friend, 'twas we that made up this  
 garment through the rough seams of the waters. There are certain  
 condolences, certain vails. I hope sir, if you thrive, you'll re-  
 member from whence you had them.

135

PERICLES Believe't I will.

By your furtherance I am clothed in steel,  
 And spite of all the rupture of the sea  
 This jewel holds his building on my arm.  
 Unto thy value I will mount myself  
 Upon a courser, whose delight steps  
 Shall make the gazer joy to see him tread.  
 Only, my friend, I yet am unprovided  
 Of a pair of bases.

140

145

130 fortune's] Q; fortunes *Steevens* 134 do'ee] Q (*corr.*) (do'e); di'e Q (*uncorr.*) 141 rupture] Q; rapture *Rowe*<sup>1</sup>  
 144 delight] Q; delightful F3; delightsome *Oxford* 146-7] *Malone's lineation; prose in Q*

129 appear present myself as.

131 pay your bounties repay your acts of generosity.

133 virtue (1) courage (*OED* sv *sb* 7), (2) superiority, excellence, unusual ability (*OED* sv *sb* 5a).

134 do'ee do thee.

134 an't of it.

135 made up fitted together; a tailor's term, hence 'seams' (136); a further indication that a complete suit of armour has been washed ashore.

137 condolences A malapropism; possibly a blunder for 'emoluments' or a confusion with 'dole' = portion or share. Such malapropisms are common in Shakespeare's comic characters; see Dogberry in *Ado* and Costard in *LLL*.

137 vails (1) tips or gratuities: (*OED* Vail *sb* 4a, 5); (2) as a verb: to do homage (as in 4.0.29) (*OED* Vail *v* 11); (3) remnants of cloth after a suit was made up (which continues the tailoring image) (*OED* Vail *sb* 6). The Second Fisherman, who is obviously asking for recompense for the armour from Pericles, may have confused or combined all three meanings.

138 them Probably refers to the pieces that make up Pericles' armour.

141 rupture the breaking of waves (Onions); 'a break in a surface or substance' (*OED* sv *sb* 3a).

142 jewel . . . building . . . arm The jewel is metaphorical for Pericles' armour, or 'brace', whose function when applied in a different sense of the word is a beam or prop used to strengthen a building (*OED* sv *sb* 17); the 'building' = Pericles' body; compare *Cym.* 4.2.354-5, 'The ruin [i.e. Cloten's body] speaks that sometime / It was a worthy building.'

143 Unto thy value As high as the value (worthiness) of the 'jewel'.

144 courser horse.

144 delight steps delightful steps; 'delight' as an adjective is not recorded in *OED*, but for nouns used as adjectives, see Abbott 5; for the licence of converting one part of speech into another see Abbott 22, and compare *Ham.* 3.1.156, 'the honey of his music vows'.

147 pair of bases See Supplementary Note to 115.



2 FISHERMAN We'll sure provide, thou shalt have my best gown to  
make thee a pair, and I'll bring thee to the court myself.

PERICLES Then honour be but a goal to my will,  
This day I'll rise or else add ill to ill.

150

[*Exeunt*]

[2.2] *Sound a sennet. Enter [King] SIMONIDES and THAISA [above. Enter LORDS], attendants. [Simonides and Thaisa sit]*

SIMONIDES Are the knights ready to begin the triumph?

1 LORD They are my liege, and stay your coming  
To present themselves.

SIMONIDES Return them, we are ready, and our daughter here,  
In honour of whose birth these triumphs are,  
Sits here like beauty's child, whom nature gat  
For men to see, and seeing wonder at.

5

THAISA It pleaseth you, my royal father, to express  
My commendations great, whose merit's less.

SIMONIDES It's fit it should be so, for princes are  
A model which heaven makes like to itself.  
As jewels lose their glory if neglected,  
So princes their renowns if not respected.  
'Tis now your honour, daughter, to entertain  
The labour of each knight in his device.

10

THAISA Which to preserve mine honour I'll perform.

*The FIRST KNIGHT passes by*

15

SIMONIDES Who is the first that doth prefer himself?

148-49] as prose, Malone; lined as verse Q 150 a goal] Q; equal NS, conj. Staunton 151 SD] Rowe; not in Q Act 2, Scene 2 2.2] Malone; not in Q 0 SD.1 Sound a sennet] Oxford subst.; not in Q 0 SD.1 King] This edn; not in Q 0 SD.1 above. Enter] This edn; not in Q 0 SD.2 LORDS] Malone; not in Q 0 SD.2 attendants] Q2; attendaunce Q 0 SD.2 Simonides and Thaisa sit] This edn; not in Q; and sit on 2. thrones / Oxford

## Act 2, Scene 2

Location Pentapolis. The material for the scene is not found in *CA* or in *PPA*.

2.2.0 SD.1 above See Supplementary Note.

1 triumph Here = 'tournament'; a public entertainment or festivity. Tournaments of this kind were often staged in the reigns of Elizabeth I and James I.

2 stay awayt.

4 Return Answer.

5 In honour of whose birth The same occasion

which marks a suitor's victory occurs in *TNK* 2.5.36, 'You have honor'd her fair birthday with your virtues.'

6 gat begat (begot, fathered).

6-7 Like Antiochus, Simonides describes his daughter's conception; see 1.1.9-10.

14 entertain receive.

15 The Knight's emblematic design and motto on his shield. See Supplementary Note.

17 prefer present.

THAISA A knight of Sparta, my renownèd father,  
 And the device he bears upon his shield  
 Is a black Ethiop reaching at the sun,  
 The word: *Lux tua vita mihi*. 20

SIMONIDES He loves you well that holds his life of you.  
*The SECOND KNIGHT [passes by]*

Who is the second that presents himself?  
 THAISA A prince of Macedon, my royal father,  
 And the device he bears upon his shield  
 Is an armed knight that's conquered by a lady,  
 The motto thus in Spanish:  
*Pue per doleera kee per forsa*. 25

*The THIRD KNIGHT [passes by]*

SIMONIDES And with the third?  
 THAISA The third, of Antioch,  
 And his device a wreath of chivalry, the word:  
*Me pompæ provexit apex*. 30

*The FOURTH KNIGHT [passes by]*

SIMONIDES What is the fourth?  
 THAISA A burning torch that's turnèd upside down,  
 The word: *Qui me alit me extinguit*.

SIMONIDES Which shows that beauty hath his power and will, 35

22 SD *passes by*] *Malone (passes)*; *The second Knight*. Q 27 Spanish:] Spanish Q 28 *Pue per doleera kee per forsa*] Q; *Piu per dulçura que per forza* / *Malone* 28 SD *The THIRD*] Q4; 3. Q 28 SD *passes by*] *Malone (passes)*; not in Q 29-30] *This edn's lineation*; And . . . third? / *Thai*. The . . . deuce / A . . . apex. Q 29 with] Q; what's Q4 30 chivalry] Q2; Chially Q 31 *pompæ*] *Theobald MS., Steevens; Pompey* Q 31 SD *The FOURTH*] Q4; 4. Q 31 SD *passes by*] *Malone (passes)*; not in Q

20 **Ethiop** Technically, an Ethiopian, inhabitant of modern Ethiopia; but generically used in Shakespeare to mean a black-skinned African.

21 **word motto**.

21 *Lux . . . mihi* Your light is life to me. Young (p. 455) records that hanging in the Shield Gallery at Whitehall was one with this precise motto. The Knight's device of life dependent on the sun is an emblem of necessity.

22 **holds his life of you** believes his life is dependent on you.

24 **Macedon** i.e. Macedonia.

26 **armed . . . lady** The Second Knight's device represents armed force ironically overcome by feminine gentleness.

28 *Pue per doleera kee per forsa* More by gentleness rather than by force. See Supplementary Note.

30 **wreath of chivalry** 'a chaplet or garland of flowers, leaves, or the like, esp. worn or awarded as

a mark of distinction' (*OED* Wreath sb 11), worn as a crown. See 2.3.9-10, where Pericles receives the wreath of victory. The device represents love as honour.

31 *Me . . . apex* Literally: the peak of the triumph leads me forth.

34 *Qui . . . extinguit* Who feeds me extinguishes me. The torch is extinguished by the wax that fed it; compare Prologue 16n., and *Son.* 73: 'Consum'd with that which it was nourish'd by'. Proverbial (Tilley T443, 'A torch turned downward is extinguished by its own wax'). See A. R. Braunmuller, 'The natural course of light inverted: an *Impresa* in Chapman's *Bussy D'Ambois*' (*Journal of the Warburg and Courtauld Institutes*, 34 (1971), 356-60); Braunmuller traces the device back to 1540 and discusses its alternative interpretations. Here, the implication of the device is love as a self-consuming passion.

Which can as well inflame as it can kill.

*The FIFTH KNIGHT [passes by]*

THAISA The fifth, an hand environèd with clouds  
Holding out gold that's by the touchstone tried,  
The motto thus: *Sic spectanda fides*.

*The SIXTH KNIGHT [passes by]*

SIMONIDES And what's the sixth and last, the which 40  
The knight himself with such a graceful courtesy delivered?

THAISA He seems to be a stranger, but his present is  
A withered branch that's only green at top,  
The motto: *In hac spe vivo*.

SIMONIDES A pretty moral: 45

From the dejected state wherein he is,  
He hopes by you his fortunes yet may flourish.

1 LORD He had need mean better than his outward show  
Can any way speak in his just commend,  
For by his rusty outside he appears 50  
To have practised more the whipstock than the lance.

2 LORD He well may be a stranger, for he comes  
To an honoured triumph strangely furnished.

3 LORD And on set purpose let his armour rust  
Until this day, to scour it in the dust. 55

SIMONIDES Opinion's but a fool that makes us scan

36 SD *The FIFTH*] F3; 5. Q 36 SD *passes by*] Malone (*passes*); not in Q 39 SD *The SIXTH*] F3; 6. Q 39 SD *passes by*] Malone (*passes*); not in Q 45-6] Rowe's lineation; one line Q

38 gold . . . tried Referring to the method of testing the genuineness of gold by the colour it left when rubbed on black quartz ('the touchstone'); proverbial as a symbol of fidelity: see Tilley T448, 'As the touchstone tries gold, so gold tries the man.' The device shows love as faith.

39 *Sic . . . fides* Thus is faithfulness to be tried. Both device and motto belonged to King Francis II of France (Scott-Giles, p. 20).

41 knight himself Pericles is the only knight without a page and therefore has to present his device himself; see Supplementary Note to 2.1.115.

41 delivered presented.

42 present the object he has presented.

43 withered . . . top Earlier (1.2.30-1), Pericles referred to his kingly position: 'but as the tops of trees, / Which fence the roots they grow by and defend them'; as a shipwrecked man in rusty armour he is far removed or 'withered' ('the dejected state' in 46) from his former state but by the 'green

at top' he shows he still can hope. See also Supplementary Note to 2.1.115.

44 *In . . . vivo* In this hope I live; device and motto appear to be Shakespeare's invention.

49 commend commendation.

51 whipstock the handle of a whip, i.e. like the one used for driving horses.

53 furnished (1) equipped, (2) dressed.

56-7 Opinion . . . inward man Freely paraphrased: 'Anyone who believes (has "opinion") that it is reasonable to judge ("scan") the person within by outward appearance ("habit") is a fool.' See R3 3.1.9-11, 'Nor more can you distinguish of a man / Than of his outward show, which, God he knows, / Seldom or never jumpeth with the heart'; *MV* 3.2.73, 'So may the outward shows be least themselves.' For a similar situation in which a suitor comes meanly attired to a tournament, see *TNK* 2.5.23-4, 'Mark how his virtue, like a hidden sun, / Breaks through his baser garments.'

The outward habit by the inward man.  
 But stay, the knights are coming;  
 We will withdraw into the gallery.

[*Exeunt*]

[*Flourish.*] *Great shouts [within], and all cry, 'the mean knight'*

[2.3] [*A banquet brought in.*] *Enter King [SIMONIDES, THAISA, MARSHAL, lords, attendants], and KNIGHTS from tilting[ with torches]*

SIMONIDES Knights, to say you're welcome were superfluous;

To place upon the volume of your deeds,  
 As in a title page, your worth in arms  
 Were more than you expect or more than's fit,  
 Since every worth in show commends itself.  
 Prepare for mirth, for mirth becomes a feast;  
 You are princes, and my guests.

5

THAISA But you, my knight and guest,

To whom this wreath of victory I give  
 And crown you king of this day's happiness.

10

[*Thaisa crowns Pericles*]

59 SD.1 Rowe; not in Q 59 SD.2 Flourish] *This edn; not in Q 59 SD.2 within*] Dyce; not in Q Act 2, Scene 3 2.3] Malone subst.; not in Q 0 SD.1 *A banquet brought in*] Malone (*a Banquet prepared*); not in Q 0 SD.1-2 SIMONIDES, THAISA, MARSHAL, lords, attendants] Malone subst. (*omits MARSHAL*); not in Q 0 SD.1 MARSHAL] Hoeniger; not in Q 0 SD.2 with torches] *This edn; not in Q 2 To*] F4; I Q 10 SD] *This edn; not in Q*

57 by about, concerning. See Abbott 145 and compare *LLL* 4.3.148, 'I would not have him know so much by me', also *Ado* 5.1.303-4, 'virtuous / In any thing that I do know by her'.

59 withdraw . . . gallery If Simonides and Thaisa are already on the upper stage (see Supplementary Note to 2.2.0 SD.1), 'withdraw' here must mean 'go within'. The presumption is that Simonides and the others watch the Knights' contest offstage, as the next direction implies (though we add the word 'within' to eliminate ambiguity). The 'gallery' perhaps suggests the royal gallery: 'From early in Elizabeth's reign and on into that of King James I, [the presentation of the impresas] was facilitated by a special wooden stage constructed by the Office of the Works below the royal gallery' (Young, p. 453). The scene ends with the offstage cheering; Scene 3 is imagined as being a little later, and in a different environment.

59 SD.2 mean of low degree, base.

## Act 2, Scene 3

Location Pentapolis. Clearly, this is a scene of a

royal feast. The minimum directions necessary for the scene to be actable have been added; directors will doubtless want to add more. There must be a table or tables with chairs, since the Marshal (whose presence, despite the speech heading for him at 22, Hoeniger was the first editor to perceive) directs the Knights to their places; there's eating from about 27 on, drinking healths at 51, and dancing (which undoubtedly implies music) at 90 or so. Simonides at 103 commands pages and lights to escort the Knights to their lodgings. The torches are presumably present throughout, for the night-time imagery used throughout the scene makes clear that it takes place in the evening.

3 title page Title pages in early printed books were often descriptively elaborated (as was that of *Pericles* Q) to advertise the excellence of the contents.

5 in show i.e. by action, in deeds.

9-10 For a similar situation of the disguised victor receiving the garland of victory see *TNK* 2.5.1 ff.

PERICLES 'Tis more by fortune, lady, than my merit.

SIMONIDES Call it by what you will the day is yours,

And here, I hope, is none that envies it.

In framing an artist, art hath thus decreed

To make some good, but others to exceed;

15

And you are her laboured scholar. Come, queen a'th'feast,

For, daughter, so you are, here take your place.

Marshal: the rest as they deserve their grace.

KNIGHTS We are honoured much by good Simonides.

SIMONIDES Your presence glads our days, honour we love;

20

For who hates honour hates the gods above.

MARSHAL Sir, yonder is your place.

PERICLES Some other is more fit.

I KNIGHT Contend not sir, for we are gentlemen

Have neither in our hearts nor outward eyes

Envies the great, nor shall the low despise.

25

PERICLES You are right courteous, knights.

SIMONIDES Sit sir, sit.

[*Aside*] By Jove I wonder, that is king of thoughts,

These cates resist me, he not thought upon.

THAISA [*Aside*] By Juno that is queen of marriage,

All viands that I eat do seem unsavoury,

30

Wishing him my meat. [*To Simonides*] Sure he's a gallant  
gentleman.

SIMONIDES He's but a country gentleman:

H'as done no more than other knights have done,

12 yours] Q4; your Q 18 Marshal: the] *This edn*; Martiall the Q 24 Have] Q; That Q4 25 Envies] Q; Envie Q4; Envied  
Sisson 25 shall] Q; do Q4 27 SD, 29 SD, 36 SD] *Cam.*; not in Q 31 SD] *Hoeniger*; not in Q 32-4] *Boswell's lineation*; lined  
more / Then . . . Staffe, / Or . . . passe. Q 33 H'as] *This edn*; ha's Q

14 framing shaping, creating.

16 laboured scholar i.e. over whom art took special effort (*OED ppl. a* 3, citing this line).

16 queen a'th'feast queen of the feast. In this context, it means grand hostess, cynosure: compare *WT* 4.4.67-8, 'present yourself / That which you are, mistress o'th'feast'.

18 Marshal: the rest Q's 'Martiall the rest' is bound to be misread either as a command to Thaisa, or as a comment upon the Knights' bearing; actually the phrase is addressed to the Marshal, ordering him to 'place' the guests according to their degree.  
20 glads gladdens.

23-5 we are gentlemen . . . despise Para-

phrased: 'we are gentlemen [who] have neither [that] in our hearts nor outward eyes [which] envies the great, nor shall the low despise'. No emendation is required.

28 cates delicacies, i.e. the food.

28 resist me repel me (Onions), i.e. 'I have lost my appetite.'

28 he not thought upon when he is not thought upon; i.e. 'when I don't think about him (Pericles) my appetite is gone'.

31 meat food.

33, 34 H'as He has. The contraction is retained for the sake of metre, and Q's unusual placement of the apostrophe is modernised.



H'as broken a staff or so, so let it pass.

THAISA To me he seems like diamond to glass.

35

PERICLES [*Aside*] Yon king's to me like to my father's picture,

Which tells in that glory once he was,

Had princes sit like stars about his throne,

And he the sun for them to reverence;

None that beheld him, but like lesser lights

40

Did vail their crowns to his supremacy;

Where now his son's like a glow-worm in the night,

The which hath fire in darkness, none in light;

Whereby I see that time's the king of men:

He's both their parent, and he is their grave,

45

And gives them what he will, not what they crave.

SIMONIDES What, are you merry, knights?

KNIGHTS Who can be other in this royal presence?

SIMONIDES Here, with a cup that's stirred unto the brim,

As do you love, fill to your mistress' lips,

50

We drink this health to you.

KNIGHTS

We thank your grace.

[*The Knights drink to Thaisa*]

SIMONIDES Yet pause awhile, yon knight doth sit too melancholy,

As if the entertainment in our court

Had not a show might countervail his worth.

Note it not you, Thaisa?

55

THAISA What is't to me, my father?

SIMONIDES

O attend, my daughter,

Princes in this should live like gods above,

34 H'as] *This edn*; ha's Q 36 Yon] Q2; You Q 42 son's] *Malone*; sonne Q 49 stirred] Q (*stur'd*); stor'd *Malone* 51 SD *This edn*; not in Q

34 a staff i.e. the lances knights used in tilting.

35 diamond to glass Proverbial (*Dent* D323.1, 'Diamonds cut glass', 'As hard as a diamond').

37 tells speaks of, i.e. resembles.

37-40 glory . . . lights The image of the king as a resplendent sun was a commonplace idea in the theories of kingship. Shakespeare makes much use of it in *R2* and throughout the other history plays to convey the radiant splendour of the kingly office. See 2.4.53, 'You shall like diamonds sit about his crown.'

41 vail lower (*OED* v<sup>2</sup> 2).

42-3 glow-worm in the night . . . none in light A proverbial image (*Dent* G142.1, 'To be like a glow-worm'; *Meres's Palladis Tamia* (1598), 'As

the glow-worme shineth brightest when the night is darkest', p. 174").

49 stirred unto the brim See *OED* Stir v 8a and 8b 'to excite to passion' or 'to move strongly a person's spirit'; in this sense the cup is 'stirred' (a transferred epithet) by the Knights' ardour, full ('unto the brim'). Most editors adopt *Malone's* emendation 'stor'd' = full, although none of the senses in *OED* exactly matches.

50 to in honour of.

50 mistress' *Hoeniger* rightly notes that this refers to Thaisa, the queen of the feast, and object of the Knights' quest: hence, the singular. The added SD makes the point unambiguous.

54 countervail be equal to (*OED* v 2).

Who freely give to every one that come to honour them,  
 And princes not doing so are like to gnats,  
 Which make a sound, but killed are wondered at. 60  
 Therefore to make his entrance more sweet,  
 Here, say we drink this standing bowl of wine to him.

THAISA Alas my father, it befits not me

Unto a stranger knight to be so bold,  
 He may my proffer take for an offence, 65  
 Since men take women's gifts for impudence.

SIMONIDES How? do as I bid you or you'll move me else.

THAISA [*Aside*] Now by the gods, he could not please me better.

SIMONIDES And furthermore tell him, we desire to know of him  
 Of whence he is, his name and parentage. 70

[*Thaisa goes to Pericles*]

THAISA The king my father, sir, has drunk to you –

PERICLES I thank him.

THAISA Wishing it so much blood unto your life –

PERICLES I thank both him and you, and pledge him freely.

THAISA And further, he desires to know of you 75  
 Of whence you are, your name and parentage.

PERICLES A gentleman of Tyre, my name Pericles,  
 My education been in arts and arms,  
 Who, looking for adventures in the world,  
 Was by the rough seas reft of ships and men, 80  
 And after shipwreck driven upon this shore.

[*Thaisa returns to her place*]

THAISA He thanks your grace, names himself Pericles,  
 A gentleman of Tyre, who only by misfortune of the seas,  
 Bereft of ships and men, cast on this shore.

SIMONIDES Now by the gods, I pity his misfortune 85  
 And will awake him from his melancholy.

68 SD] *Rowe*; not in Q 70 SD] *This edn*; not in Q 81 SD] *This edn*; not in Q

60 killed . . . at Freely paraphrased: 'when they are killed you are amazed how such small insects could have made such a loud noise'.

61 entrance i.e. his arrival here.

62 standing bowl a bowl with feet on which it rests.

65 proffer offering (*OED sb* 1).

70 Simonides' request concerning derivation, name, and lineage foreshadows the same questions that Pericles asks of Marina in 5.1.

74 pledge him drink to his health.

78 been has been.

78 arts and arms A standard collocation for a well-rounded gentleman; compare *LLL* 2.1.45, 'Well fitted in arts, glorious in arms'.

80 reft bereft, deprived.

83-4 who . . . cast 'who only because of misfortune . . . was cast'.

Come gentlemen, we sit too long on trifles,  
 And waste the time which looks for other revels:  
 Even in your armours, as you are addressed,  
 Will well become a soldiers' dance;  
 I will not have excuse with saying 'this  
 Loud music is too harsh for ladies' heads',  
 Since they love men in arms as well as beds.

*They dance*

So, this was well asked 'twas so well performed.  
 [To Pericles] Come sir, here's a lady that wants breathing too, 95  
 And I have heard you knights of Tyre  
 Are excellent in making ladies trip,  
 And that their measures are as excellent.

PERICLES In those that practise them they are, my lord.

SIMONIDES O that's as much as you would be denied 100  
 Of your fair courtesy: unclasp, unclasp.

*[Pericles and Thaisa] dance*

Thanks gentlemen to all, all have done well,  
 But you the best. Pages and lights, to conduct

95 SD] *This edn; not in Q* 101 SD *Pericles and Thaisa dance*] *This edn; They daunce Q*

87 on trifles concerning things of little purpose.

89 addressed dressed.

90 a soldiers' dance There is no reason to suppose, as most editors do, that supernumerary ladies join in the dance; on the contrary, the Knights dance among themselves according to the traditional ceremonies surrounding the tournament. See Long, pp. 40-1: 'their dance was part of the tourney in which only the Knights engaged . . . Clearly the dance is a military one, probably the same type as that described in Peele's *Arraignement of Paris*, wherein a stage direction (2.2) states, *Hereupon enter Nine Knights treading a warlike almain, by drum and fife* . . . In T. Morley's *First Book of Consort Lessons* (1599) is an almain for this occasion, 'Mounsieurs Almaine' No. 15.' Compare *PPA* which has 'daunsing in armour' at the wedding feast, p. 444.

91 I will not have excuse 'I will not accept any reasons you offer not to dance.'

91-3 this . . . arms 'this' is an adjective which modifies 'loud music' (the noise made by the Knights' armour while dancing); 'men in arms' = men in armour, with an obvious pun intended.

93 SD-103 What is happening here is not really hard to fathom, but a summary may be useful. Simonides has initiated the dancing, in which 'they' (the six Knights) dance. At 95 Simonides addresses

Pericles directly, and leads him to Thaisa to dance with her. The two of them dance a duet. A small problem occurs in 101: many editors make this two half-lines, divided by the stage direction. But this is nonsense; a pentameter cannot be kept waiting during a dance! At the end of the second dance, Simonides calls the festivities to a halt with another particular word of praise to Pericles.

94 So . . . well asked This was well worth the asking, i.e. I did well to suggest it.

95 breathing exercising.

97 trip dance, with a possible *double entendre* (fall down for sexual intercourse).

98 measures dancing steps, especially those of a grave or stately gait.

100-1 that's . . . courtesy Simonides offers a translation of Pericles' expression of modesty: 'That's as much as to say you would be denied [the honour of dancing with the princess] as a consequence of your good manners.'

101 unclasp, unclasp Pericles, having participated in the 'soldiers' dance' in which he wears his armour, would now have to 'unclasp' (i.e. unbuckle) it in order to dance with a lady. A more graceful dance than the soldiers' dance is implied here. For a similar direction for the removal of a garment see *WT* 4.4.647, 'Unbuckle, unbuckle.'

These knights unto their several lodgings,  
Yours sir, we have given order be next our own.

105

PERICLES I am at your grace's pleasure.

SIMONIDES Princes, it is too late to talk of love,  
And that's the mark I know you level at,  
Therefore each one betake him to his rest,  
Tomorrow all for speeding do their best.

110

[*Exeunt*][2.4] *Enter HELLICANUS and ESCANES*

HELLICANUS No, Escanes, know this of me:

Antiochus from incest lived not free,  
For which the most high gods not minding longer  
To withhold the vengeance that they had in store,  
Due to this heinous capital offence,  
Even in the height and pride of all his glory,  
When he was seated in a chariot  
Of an inestimable value, and his daughter with him,  
A fire from heaven came and shrivelled up  
Those bodies even to loathing, for they so stank  
That all those eyes adored them ere their fall,  
Scorn now their hand should give them burial.

5

10

ESCANES 'Twas very strange.

HELLICANUS And yet but justice; for though  
This king were great, his greatness was no guard  
To bar heaven's shaft, but sin had his reward.

15

107 SH] Q4 (*King.*); *not in Q* 110 SD] *Malone; not in Q* Act 2, Scene 4 2.4] *Malone subst.; not in Q* 3-6] *Malone's lineation; minding, / Longer . . . that / They . . . heinous / Capitall . . . pride / Of Q* 7-9] *Dyce's lineation; in / A . . . daughter / With . . . shrield / Vp Q* 13-15] *Malone's lineation; strange. / Hell. And . . . great, / His . . . shaft, / But . . . reward. Q*

105 be to be.

108 mark target; a term in archery.

108 level aim.

110 speeding success.

## Act 2, Scene 4

Location Tyre.

3-9 Malone's and Dyce's lineation, retained here, does not make good pentameters of these lines, but no one has come up with better.

3 minding having a mind; intending (*OED* Mind *v* 6b).

7-10 The retributive punishment suffered by Antiochus and his Daughter echoes occasions in the Bible when fire is said to come down from heaven to destroy the wicked; classical literature offers examples of similar punishments sent from the gods.

11 eyes adored eyes that adored.

12 should that should.

15 shaft bolt, arrow.

15 sin . . . reward The biblical source is Rom. 6.23, 'the wages of sin is death'; see also Marlowe's *Doctor Faustus* 1.1.40, 'The reward of sin is death.'

ESCANES 'Tis very true.

*Enter [three] LORDS*

- 1 LORD See, not a man in private conference  
Or council has respect with him but he.
- 2 LORD It shall no longer grieve without reproof.
- 3 LORD And cursed be he that will not second it. 20
- 1 LORD Follow me then. Lord Hellicane, a word.
- HELLICANUS With me? and welcome happy day, my lords.
- 1 LORD Know that our griefs are risen to the top,  
And now at length they overflow their banks.
- HELLICANUS Your griefs, for what? Wrong not your prince you love. 25
- 1 LORD Wrong not yourself then, noble Hellicane.  
But if the prince do live, let us salute him,  
Or know what ground's made happy by his breath.  
If in the world he live we'll seek him out,  
If in his grave he rest we'll find him there 30  
And be resolved: he lives to govern us,  
Or dead, give's cause to mourn his funeral,  
And leave us to our free election.
- 2 LORD Whose death indeed, the strongest in our censure,  
And knowing this kingdom is without a head – 35  
Like goodly buildings left without a roof,  
Soon fall to ruin – your noble self,  
That best know how to rule, and how to reign,  
We thus submit unto, our sovereign.
- ALL Live noble Hellicane. 40

16 SD *three*] *Malone*; *two or three* Q 18 *has*] *ha's* Q 25] *Rowe's lineation*; *what / Wrong* Q 40 SH] Q (*Omnes*)

16 SD Q's 'two or three' is one of the ambiguous directions in the play which used to be thought characteristic of 'foul-papers' copy: see *Textual Analysis*, p. 207. Since three Lords are specified in the SHs, the direction has been emended; compare 3.2.44 SD.

19 *grieve* provoke to anger, offend (*OED* v 6).

23 *griefs* grievances.

27 *salute* greet.

27–33 As Hoeniger says, a much-debated passage. The Lord's speech, paraphrased, means something like this: 'If the prince is alive, and here, let us know it so we may salute him; if he is alive, and

somewhere else, tell us where so we can seek him out; if he's dead, we'll find his grave and thereby reach a resolution of our doubts: either he lives to govern us, or, if he is dead, that gives us cause to mourn him and leaves us to our choice of his successor.' The grammar is slightly shaky, but not unusually so for *Per*.

28 *what ground . . . breath* i.e. 'what country is made happy with his presence'.

34 *death indeed . . . censure* [*Pericles*'] death [is] indeed the more likely ('strongest') in our judgement ('censure').



HELLICANUS Try honour's cause; forbear your suffrages:

If that you love Prince Pericles, forbear.

Take I your wish, I leap into the seas,

Where's hourly trouble for a minute's ease.

A twelvemonth longer let me entreat you

45

To forbear the absence of your king;

If in which time expired he not return,

I shall with agèd patience bear your yoke;

But if I cannot win you to this love,

Go search like nobles, like noble subjects,

50

And in your search spend your adventurous worth,

Whom if you find and win unto return,

You shall like diamonds sit about his crown.

I LORD To wisdom he's a fool that will not yield;

And since Lord Hellicane enjoineth us,

55

We with our travels will endeavour.

HELLICANUS Then you love us, we you, and we'll clasp hands;

When peers thus knit a kingdom ever stands.

[*Exeunt*]

[2.5] *Enter King* [SIMONIDES] *reading of a letter at one door, the* [three]

KNIGHTS *meet him*

I KNIGHT Good morrow to the good Simonides.

SIMONIDES Knights, from my daughter this I let you know,

58 SD] *Rowe; not in Q* Act 2, Scene 5 2.5] *Malone subst.; not in Q* 0 SD *King* SIMONIDES] *Malone subst.; the King Q*

41 Hellicanus rejects the Lords' offer, implying it is dishonourable, by recommending them to 'try' the effect (*OED* sv v 11a) of honour instead in the course of the crusade-like action described in 45 ff. See 2.5.59, 'I came unto your court for honour's cause.'

41 forbear your suffrages refrain (*OED* Forbear v 5) from offering me your votes (*OED* Suffrage sb 3); compare *Tit.* 1.1.217-18, 'People of Rome, and people's tribunes here, / I ask your voices and your suffrages.'

43 Take I i.e. 'If I should accept'.

44 Where's . . . ease Hellicanus earlier expressed a similar awareness of the perils of the sea (1.3.23).

46 To forbear To bear or endure with patience; compare *TGV* 5.4.27, 'Love, lend me patience to forbear a while.'

50 like nobles like members of the nobility that you are; also with a play on 'noble' (the gold coin worth a third or half a pound), hence 'spend' and 'worth' in the next line. See *R3* 1.3.80-1, 'to ennoble those / That scarce some two days since were worth a noble'.

53 You . . . crown See 2.3.38, where Pericles says his father 'Had princes sit like stars about his throne'; these images of kingly splendour create a nexus of the three kings: Pericles and his father and Simonides.

56 The Lords, like Pericles, are sent to travel; for the use of the overriding symbol of journey see Introduction, pp. 58-61.

Act 2, Scene 5

Location Pentapolis.

That for this twelvemonth she'll not undertake  
 A married life. Her reason to herself is only known,  
 Which from her by no means can I get.

5

2 KNIGHT May we not get access to her, my lord?

SIMONIDES Faith, by no means, she hath so strictly  
 Tied her to her chamber that 'tis impossible.

One twelve moons more she'll wear Diana's livery;

This by the eye of Cynthia hath she vowed,

10

And on her virgin honour will not break it.

3 KNIGHT Loath to bid farewell, we take our leaves.

[*Exeunt Knights*]

SIMONIDES So, they are well dispatched.

Now to my daughter's letter: she tells me here

She'll wed the stranger knight

15

Or never more to view nor day nor light.

'Tis well, mistress, your choice agrees with mine,

I like that well. Nay how absolute she's in't,

Not minding whether I dislike or no.

Well, I do commend her choice and will no longer

20

Have it be delayed. Soft, here he comes,

I must dissemble it.

*Enter PERICLES*

PERICLES All fortune to the good Simonides.

SIMONIDES To you as much. Sir, I am beholding to you

For your sweet music this last night.

25

12 SD] *Dyce; not in Q*

8 Tied Confined.

9–11 Not to be taken literally; Simonides has invented an excuse to get rid of the Knights; see 13.

9 One twelve moons i.e. one year; appropriately used in connection with Diana, goddess of the moon.

9 Diana's livery i.e. remain a virgin; a livery is the distinctive clothing worn by someone in service (here used figuratively).

10 eye of Cynthia i.e. the moon; Diana was also called Cynthia, from her birthplace, Mount Cynthus in Delos.

14–16 Thaisa's resolve as relayed in a letter to her father agrees with the sources; *CA* 906–11, 'But if I have Appolinus, / Of all this worlde what so betide, / I will none other man abide. / And certes if I of him faile, / I wot right welles withoute faile, / Ye

shall for me be doughterles'; *PPA* (p. 441), 'these are to let you understand, that I would marry with the Sea-wrecked man, and with none other'.

18 absolute resolved, certain.

22 dissemble it pretend. Simonides is characterised in the scene as a fun-loving practical joker.

25–7 music...harmony In both sources Apollonius plays the harp at the banquet of the previous night; see *CA* 785–91, 'He tak'th the harpe, and in his wise / He temp'reth, and of suche assise / Synginge he harpeth forth with all, / That as a voyce celestially / Hem thought it sowned in her ere, / As though that it an angell were. / They gladen of his melodye'; also *PPA* p. 438, 'When Apollonius had received the harp, he went forth... playing before the king, and the residue with such cunning and sweetnes, that he seemed

I do protest my ears were never better fed  
With such delightful pleasing harmony.

PERICLES It is your grace's pleasure to commend,  
Not my desert.

SIMONIDES Sir, you are music's master.

PERICLES The worst of all her scholars, my good lord. 30

SIMONIDES Let me ask you one thing:

What do you think of my daughter, sir?

PERICLES A most virtuous princess.

SIMONIDES And she is fair too, is she not?

PERICLES As a fair day in summer, wondrous fair. 35

SIMONIDES Sir, my daughter thinks very well of you,  
Ay, so well that you must be her master,  
And she will be your scholar, therefore look to it.

PERICLES I am unworthy for her schoolmaster.

SIMONIDES She thinks not so: peruse this writing else. 40

PERICLES [*Aside*] What's here?

A letter that she loves the knight of Tyre?

'Tis the king's subtlety to have my life –

[*Aloud*] O seek not to entrap me, gracious lord,

A stranger, and distressed gentleman, 45

That never aimed so high to love your daughter,

But bent all offices to honour her.

SIMONIDES Thou hast bewitched my daughter, and thou art  
A villain.

PERICLES By the gods I have not.

Never did thought of mine levy offence, 50

41–2] *Malone's lineation; one line Q 41 SD] Malone; not in Q 44 SD] This edn; not in Q 48–9] Malone's lineation; daughter, / And... villain Q 49–52] Rowe's lineation; Per. By... thought / Of... actions / Yet... loue, / Or... displeasure. Q*

rather to be Apollo then Apollonius, and the kings guests confessed that in all their lives they never heard the like before.' The harping leads next day to Apollonius' being employed to instruct the princess 'in the Art of Musicke, and other good qualities, wherein hee is skilfull' (*PPA* p. 439); hence 'music's master' in 29, and also 37–9 where Simonides ironically encourages Pericles to be Thaisa's schoolmaster. The play elects not to dramatise this episode, though it is described in *PA*.

28–9 commend... desert See the similar expressions of modesty: 2.2.8–9 (Thaisa) and 2.3.11 (Pericles).

35 As a fair... fair A proverbial image (Dent s966.1, 'As fair as the summer's day'); compare *Son.* 18 ('Shall I compare thee to a summer's day?').

38 she... scholar As in *PPA*, 'my daughter much desireth to be your scholler' (p. 439).

40 else i.e. if you do not believe me.

43 subtlety cunning, craftiness.

46 to as to.

47 bent all offices directed all my duty; see 2.1.150, 'honour be but a goal to my will'.

48 Thou hast bewitched my daughter A favourite paternal accusation in Shakespeare; see *MND* 1.1.27, *Oth.* 1.2.63, 1.3.61–4, *WT* 4.4.423, 434.

50 levy probably wrongly used for 'level' = 'aim at'; see *OED* sv *v* 7 which cites other misuses of 'levy' for 'level', though the earliest example is 1618; alternatively, *OED* sv *v* 5 'to undertake, commence, make (war)'.

Nor never did my actions yet commence  
A deed might gain her love or your displeasure.

SIMONIDES Traitor, thou liest.

PERICLES Traitor?

SIMONIDES Ay, traitor.

PERICLES Even in his throat – unless it be the king –

That calls me traitor I return the lie.

55

SIMONIDES [*Aside*] Now by the gods I do applaud his courage.

PERICLES My actions are as noble as my thoughts,

That never relished of a base descent.

I came unto your court for honour's cause,

And not to be a rebel to her state;

60

And he that otherwise accounts of me,

This sword shall prove he's honour's enemy.

SIMONIDES No?

*Enter THAISA*

Here comes my daughter, she can witness it.

PERICLES Then, as you are as virtuous as fair,

65

Resolve your angry father if my tongue

Did e'er solicit or my hand subscribe

To any syllable that made love to you?

THAISA Why sir, say if you had, who takes offence

At that would make me glad?

70

SIMONIDES Yea mistress, are you so peremptory?

[*Aside*] I am glad on't with all my heart.

[*Aloud*] I'll tame you, I'll bring you in subjection.

Will you, not having my consent,

Bestow your love and your affections

75

Upon a stranger? – [*Aside*] who for aught I know,

56 SD] *Malone; not in Q* 63–4] *Malone's lineation; one line Q* 72 SD] *To right of line 73 Q* 73 SD] *This edn; not in Q* 74  
you, not] Q4; you not, Q 76 SD] *To right of line 77 Q*

52 might that might.

54–5 Even . . . lie Paraphrased: 'To anyone (except the king) who calls me a traitor I respond that he lies in his throat.' A proverbial saying (Tilley T268, 'To lie in one's throat').

56 courage i.e. in talking to me this way.

58 relished had a trace or tinge.

59–62 Pericles' extended defence of his honour should please Simonides; see 2.3.20–1, 'honour we love; / For who hates honour hates the gods above'.

60 her i.e. honour's; usually personified as feminine.

64 witness verify. See *Oth.* 1.3.170, 'Here comes the lady; let her witness it.'

66 Resolve Assure, inform.

68 made love spoke amorously (*not* had sex).

70 that would that which would.

71 peremptory determined, self-willed.

76–8 who . . . myself According to the theories of kingship, one of the conditions of essential royalty is that it cannot be hidden even in disguise.

May be, nor can I think the contrary,  
As great in blood as I myself.

[*Aloud*] Therefore, hear you mistress, either frame  
Your will to mine, and you sir, hear you,  
Either be ruled by me, or I'll make you –  
Man and wife.

80

Nay come, your hands, and lips must seal it too;  
And being joined, I'll thus your hopes destroy,  
And for further grief, God give you joy!  
What are you both pleased?

85

THAISA Yes, if you love me sir.

PERICLES Even as my life my blood that fosters it.

SIMONIDES What are you both agreed?

BOTH Yes, if't please your majesty.

SIMONIDES It pleaseth me so well that I will see you wed,  
And then with what haste you can, get you to bed.

90

*Exeunt*

[3.0] *Enter GOWER*

GOWER Now sleep y-slackèd hath the rouse,  
No din but snores about the house,  
Made louder by the o'er-fed breast,  
Of this most pompous marriage feast.  
The cat with eyne of burning coal  
Now couches from the mouse's hole;

5

79 SD] *This edn; not in Q* 81 you – ] Q4; you, Q 82–6] *Malone's lineation*; Man . . . hands, / And . . . ioynd, / Ile . . . griefe: / God . . . pleased? / *Tha.* Yes . . . sir? Q 87 life my] Q2; life, my Q 89 SH] Q (*Ambo*) Act 3, Scene 0 3.0] *Malone* (Act III); *not in Q* 1 rouse] *This edn*; rout Q 2 about the house] Q; the house about *Malone* 6 from] Q; 'fore *Steevens, conj. Malone*

Shakespeare makes various uses of this concept in ironical situations; compare the hidden royalty of Guiderius and Arviragus in *Cym.* 4.2, and Perdita and Florizel in *WT* 4.4.

79 frame shape.

87 'Even as my life loves the blood which fosters it'.

Act 3, Scene 0

1–2 It is a truth universally acknowledged that it would be nice if Gower's opening couplet were to rhyme. *Malone's* emendation entails rearrangement; that adopted here a mere spelling change.

'Rouse' means 'party with drink' (*OED* sv *sb*<sup>3</sup> 2); see *Oth.* 2.3.64, *Ham.* 1.4.8.

1 y-slackèd reduced to quiet inactivity. The archaic 'y-' prefix of the past participle, common in Spenser, is used two or three times in Shakespeare, see Abbott 345.

4 pompous grand, splendid.

5 eyne eyes. Archaic noun plural, cultivated by Spenser.

6 couches lies to sleep (*OED* Couch v<sup>1</sup> 16b), which cites the earliest use of the word in Gower's *CA*; *OED* v<sup>1</sup> 1c 'said of animals'. The cat who is usually alert and on the prowl (has eyes of burning



And crickets sing at the oven's mouth,  
 Are the blither for their drouth.  
 Hymen hath brought the bride to bed,  
 Where by the loss of maidenhead  
 A babe is moulded. Be attent,  
 And time that is so briefly spent  
 With your fine fancies quaintly eche;  
 What's dumb in show I'll plain with speech.

10

## [Dumb show]

*Enter Pericles and Simonides at one door with [lords and] attendants, a messenger meets them, kneels and gives Pericles a letter, Pericles shows it Simonides, the lords kneel to him; then enter Thaisa with child, with Lychorida a nurse, the king shows her the letter, she rejoices: she and Pericles take leave of her father, and [all] depart*

By many a dearne and painful perch  
 Of Pericles the careful search,  
 By the four opposing coigns

15

7-8 crickets sing at the oven's mouth / Are Q *subst.*; crickets at . . . / Sing NS 7 crickets] *Rome*<sup>3</sup>; cricket Q 10 Where by] Q2; Whereby Q 13 eche] *Malone*; each Q 14 SD.1 *Dumb show*] Q5; not in Q 14 SD.2 lords and] *This edn*; not in Q 14 SD.6 all depart] *This edn*; / depart Q; / depart with Lychorida and their Attendants. Then exeunt Simonides and the rest. / Dyce 17 coigns] *Rowe*<sup>3</sup> *subst.*; Crignes Q

coal) does not lie in wait for the mouse but 'now' sleeps like everybody else. For the entire conceit, see *MND* Epilogue, especially 387-90 and 401-5.

6 from away from, i.e. from catching mice because the cat is asleep; see Abbott 158.

7-8 The lines make slightly awkward sense, with Rowe's emendation 'crickets'. Because it is based on the presumption of memorial error, NS's elegant emendation ('And crickets at the oven's mouth / Sing the blither for their drouth') has, regretfully, been declined.

7 crickets The common house-cricket, 'an insect that squeaks or chirps about ovens and fireplaces', so called because it makes a dry sound; see *OED* Cricket *sb*<sup>1</sup> 1.

8 blither happier.

8 drouth A variant spelling of 'drought'; dryness.

9 Hymen God of marriage.

11 moulded formed, shaped from something (*OED* Mould *v*<sup>2</sup> 5 (*transf.* and *fig.*): 'To create, produce, or form out of certain elements or material'). Compare *H8* 5.4.25-6 where the word is used in reference to a baby: 'All princely graces / That mould up such a mighty piece as this'.

11 attent attentive.

13 fancies imagination.

13 quaintly skilfully, cleverly.

13 eche supplement, augment; a variant spelling of 'eke'; compare *H5* 3.0.35, 'And eche out our performance with your mind'.

14 plain explain, make plain, i.e. the dumb show that immediately follows.

15 dearne Either 'kept unrevealed' (*OED* Dern *a* 2) or 'secret, not generally known' (*OED* *a* 3), or 'serving to conceal, lying out of the way' (*OED* *a* 4, citing this line). The word is now obsolete, and since it was uncommon in Shakespeare's day, it was probably meant to be one of Gower's archaisms. To help convey this to the modern reader, we have kept Q's spelling.

15 painful painstaking. In other words, the courtiers have taken care to look for Pericles in all the obscure as well as all the obvious places.

15 perch Measure of land, 16½ feet (approx. 5 metres) in length (*OED* *sv sb*<sup>2</sup> 5a).

17 coigns corners, i.e. of the earth.

Which the world together joins,  
 Is made with all due diligence  
 That horse and sail and high expense 20  
 Can stead the quest. At last from Tyre,  
 Fame answering the most strange enquire,  
 To th'court of King Simonides  
 Are letters brought, the tenor these:  
 Antiochus and his daughter dead, 25  
 The men of Tyrus on the head  
 Of Hellicanus would set on  
 The crown of Tyre, but he will none;  
 The mutiny, he there hastes t'oppress;  
 Says to 'em, if King Pericles 30  
 Come not home in twice six moons,  
 He, obedient to their dooms,  
 Will take the crown. The sum of this,  
 Brought hither to Pentapolis,  
 Y-ravishèd the regions round, 35  
 And every one with claps can sound:  
 Our heir-apparent is a king!  
 Who dreamt? Who thought of such a thing?  
 Brief, he must hence depart to Tyre;  
 His queen, with child, makes her desire – 40  
 Which who shall cross – along to go;  
 Omit we all their dole and woe.

21 quest. At] *Malone*; quest at Q 29 t'oppress] Q; t'appease *Steevens* 34 Pentapolis] Q6; *Pentapolis* Q 35 Y-ravishèd] *Theobald MS.*; *Steevens*; *Iranyshed* Q

21 **stead** assist, contribute to.

22 'Fame' = rumour (*OED* Fame sb<sup>1</sup> 1b), 'strange' = of a foreign or distant place (*OED* sv sb<sup>1</sup> 1b), 'enquire' = act of enquiry, search (*OED* sv sb); freely paraphrased: 'rumour responding to this wide-spread search of distant lands'.

24 **tenor** Course of meaning which holds on or continues throughout something written; the general sense or meaning of a document (*OED* sv sb<sup>1</sup> 1a)

24 **these** as follows, the substance of the news in 25–33. Because 'letters' is plural, so is 'these', even though their 'tenor' is the same.

29 **oppress** put down, suppress (*OED* sv v 3).

31 **twice six moons** i.e. a year; compare 2.5.9, 'One twelve moons more'.

32 **dooms** judgements.

35 **Y-ravishèd** Enraptured (another archaism). The *n* in Q's 'Iranyshed' is probably a turned letter. *OED* spellings include 'yrauissid', 'rauysshed'. For the whole passage see *CA* 1019–27, 'This tale after the kynge it had / Pentapolin all oversprad. / There was no joye for to seche, / For every man it had in speche, / And saiden all of one accorde: / A worthy kynge shall ben our lorde, / That thought us first an hevines, / Is shape us now to great gladnes. / Thus goth the tydyng over all.'

36 **can** began to; an archaic form of 'gan'.

36 **sound** declare, proclaim.

39 **Brief** Briefly, in short.

42 **dole** grief; i.e. of their leave-taking.

Lychorida her nurse she takes,  
 And so to sea. Their vessel shakes  
 On Neptune's billow; half the flood 45  
 Hath their keel cut, but fortune, moved,  
 Varies again: the grizzled north  
 Disgorges such a tempest forth,  
 That, as a duck for life that dives,  
 So up and down the poor ship drives. 50  
 The lady shrieks, and well-a-neighbor  
 Does fall in travail with her fear;  
 And what ensues in this fell storm  
 Shall for itself, itself perform,  
 I nill relate. Action may 55  
 Conveniently the rest convey,  
 Which might not, what by me is told.  
 In your imagination hold  
 This stage the ship, upon whose deck 59  
 The sea-tossed Pericles appears to speak. [Exit]

56-7 convey, / Which . . . not, what . . . told.] *This edn*; conuay; / Which . . . not? what . . . told, Q 60 sea-tossed] *Rowe*<sup>3</sup>  
*subst.*; seas tost Q 60 SD] Q5 *subst.*; not in Q

45 **Neptune's billow** The waves; Neptune was the god of the sea who had both storm and calm under his control.

45 **half the flood** i.e. half their voyage; 'flood' = figurative synonym for 'sea'.

46 **keel** The first timber of a ship to be laid down, and the backbone which unites the whole structure.

46-7 **fortune, moved**, / **Varies** 'moved' means 'angered' (as at 1.2.51); 'Varies' means 'Changes': angry fortune has decided to deal Pericles yet another blow, by sending a tempest from the north. Theobald's emendation (fortune's mood) is unnecessary.

47 **grizzled** horrible, grisly, frightening.

47 **north** 'A mariner names the winds of all the corners by the thirty-two points of the compass, but only those blowing from north, east, south and west and a few others are described in this way by Shakespeare. The rest take their names from a season or month of the year. All are given their proper characteristics' (Falconer, p. 142). The *booke of the Sea Carte* (see 2.1.23-4 n.) says 'The north wynd rysing

immedyatly after eny south wynde, causith great tempest on the sea' (fol. 69<sup>v</sup>); also 'Yf [lightnings] shyne from th northe, it shallbe great wynd. And yf they come from the northest, it shall rayne xviiiij houres thereafter' (fol. 69<sup>v</sup>). For the sharp effects of the north wind, see R2 5.1.76-7 and 1.4.6-8, *Ham.* 5.2.95, *Cym.* 1.3.36.

48 **tempest** Defined nautically as a degree above a storm (Falconer, p. 36).

50 **drives** A ship that 'drives' is one which is being carried before the wind (Falconer, p. 45).

51 **well-a-neighbor** alas; an old north-country word and variant of 'well-a-day' (Onions).

52 **travail** labour (birth).

52 **with** because of; i.e. her fear of the tempest brought on labour.

53 **fell** fierce, cruel.

55 **nill** will not.

55 **Action** i.e. theatrical performance.

56 **Conveniently** Fittingly, properly.

58 **hold** entertain the thought, believe.

[3.1] *Enter PERICLES on shipboard[; storm]*

PERICLES The god of this great vast, rebuke these surges  
 Which wash both heaven and hell, and thou that hast  
 Upon the winds command, bind them in brass,  
 Having called them from the deep, O still  
 Thy deafening dreadful thunders, gently quench  
 Thy nimble, sulphurous flashes! [*Calling*] O how, Lychorida,  
 How does my queen? Then, storm, venomously  
 Wilt thou spite all thyself? The seaman's whistle  
 Is as a whisper in the ears of death,  
 Unheard. [*Calling*] Lychorida! Lucina, O  
 Divinest patroness, and midwife gentle  
 To those that cry by night, convey thy deity  
 Aboard our dancing boat, make swift the pangs  
 Of my queen's travails! Now Lychorida.

*Enter LYCHORIDA [with a baby]*

LYCHORIDA Here is a thing too young for such a place,  
 Who, if it had conceit would die, as I am like to do.

Act 3, Scene 1 3.1] *Malone; not in Q o SD on* Q4; a Q o SD; storm] *This edn; not in Q 6 flashes!* flashes: Q 6 SD] *This edn; not in Q 7* Then, storm, venomously] *This edn; then storme venomously, Q 8 spite* Q (speat); spit F4 10 Unheard.] *Malone; Vnheard Q 10 SD* This edn; not in Q 10 Lychorida! *Malone; Lychorida? Q 11 midwife* Steevens; my wife Q 14 SD with a baby] *This edn; not in Q; with an infant / Steevens*

## Act 3, Scene 1

Location At sea.

1 The god Neptune; an indirect plea, hence the use of 'the' rather than the vocative 'thou'.

1 vast Synonym for the sea as a boundless, desolate expanse. See 2.1.56 (as an adjective), 'In that vast tennis-court'; and *Tim.* 4.3.437, 'Robs the vast sea', and *Tim.* 5.4.78, 'Taught thee to make vast Neptune weep'.

2 thou Aeolus, the god of the four winds.

3 bind them in brass See 2H6 3.2.89-90, 'And he that loos'd them forth their brazen caves, / And made them blow'; compare also Nashe, *Summer's Last Will* lines 1793-4: 'imprison him . . . with the windes in bellowing caues of brass' (Nashe, *Works*, ed. R. B. McKerrow, (1910) 1958, III, 289).

6 nimble, sulphurous Adjectives used frequently in Shakespeare to describe lightning; compare *Lear* 2.4.165, 'nimble lightnings', 4.7.33-4, 'nimble stroke / Of quick cross lightning', 3.2.4, 'You sulph'rous and thought-executing fires', *Temp.* 1.2.203-4, 'the fire and cracks / Of sulphur-

ous roaring'; also *Cor.* 5.3.152-3, *Cym.* 5.5.240, *Temp.* 1.2.204, *MM* 2.2.115.

8 spite Q's 'speat' is recognised by *OED* as a variant spelling of 'spite': in this context, 'in order to vent spite or spleen upon another' (*OED* v 2b); Pericles is saying to the storm that it is so vicious it will spite itself, i.e. with the poison ('venomously') it is spitting.

8 seaman's whistle Silver whistle (or 'pipe') used by master and boatswain, most helpfully during a storm, to issue orders to the sailors. 'Upon the winding of the master's whistle, the boatswain takes it with his, and sets the sailors with courage to do their work, every one of them knowing by their whistle what they are to do' (Falconer, p. 59). See 4.1.62, 'the boatswain whistles', also *Temp.* 1.1.6-7, 'Tend to th' master's whistle.'

10 Lucina Goddess of childbirth; see 1.1.9 and n.

15 thing being, creature; the word can be applied to human beings.

16 conceit capacity to understand.

Take in your arms this piece of your dead queen.

PERICLES How? How Lychorida?

LYCHORIDA Patience, good sir, do not assist the storm.

Here's all that is left living of your queen, 20

A little daughter. For the sake of it

Be manly and take comfort.

[*He takes the baby*]

PERICLES O you gods!

Why do you make us love your goodly gifts

And snatch them straight away? We here below

Recall not what we give, and therein may 25

Use honour with you.

LYCHORIDA Patience, good sir, even for this charge. [*Exit*]

PERICLES Now mild may be thy life,

For a more blustering birth had never babe;

Quiet and gentle thy conditions, for 30

Thou art the rudeliest welcome to this world

That ever was prince's child; happy what follows.

Thou hast as chiding a nativity

As fire, air, water, earth, and heaven can make

To herald thee from the womb. 35

Even at the first thy loss is more than can

Thy portage quit with all thou canst find here;

Now the good gods throw their best eyes upon't.

22 SD] *This edn; not in Q; She gives him the infant / Oxford, after line 27* 27 SD] *This edn; not in Q* 35 womb:] Q; womb.  
Poor inch of nature! Hoeniger, conj. Collier

17 piece (1) masterpiece, (2) part. A highly evocative word which is used frequently for the heroines of the last plays; compare 4.2.34, 113, 4.5.103, *Cym.* 5.4.140 and 5.5.446, *WT* 4.4.32, 422, 5.1.94, 5.3.38, *Temp.* 1.2.56, *H8* 5.4.26.

19 do . . . storm Lychorida enjoins Pericles to patience because his rages only exacerbate the storm. Compare *Temp.* 1.1.13–14, 'You mar our labor . . . you do assist the storm.'

22 Be manly i.e. take courage; compare *Temp.* 1.1.10, 'Play the men.'

24–6 We . . . you Paraphrased, Pericles is saying that because we do not deal dishonourably with the gods (by withdrawing worship) we have a right to expect the gods to deal justly with us; 'with' (26) = in relation to (Abbott 193).

26 Use Enforce or put into practice (*OED* v 2).

27 even for this charge i.e. particularly for the sake of this baby who is now in your care.

28–38 Pericles blesses the newborn child.

30 thy be thy.

30 conditions mode or state of life.

31 rudeliest most roughly, most harshly.

33 chiding brawling, noisy.

36–7 Even . . . here Even at the very beginning of your life you have lost more than can ever be compensated ('quit' = requite) to you.

37 portage Two possible meanings: (1) *OED* sv *sb*<sup>1</sup> 1b, 'that which is carried or transported; cargo; freight', or (2) *OED* sv *sb*<sup>1</sup> 4, 'a mariner's venture, in the form of freight or cargo, which he was entitled to put on board, if he took part in the common adventure and did not receive wages, or which formed part of his wages'. Even with 'all thou canst find here' serving as Marina's 'portage', it will not be enough to requite her for her loss, i.e. of her mother.



*Enter two SAILORS*

1 SAILOR What courage sir? God save you.

PERICLES Courage enough, I do not fear the flaw;

It hath done to me the worst. Yet for the love

Of this poor infant, this fresh new seafarer,

I would it would be quiet.

1 SAILOR Slack the bowlines there! Thou wilt not wilt thou?

Blow and split thyself.

2 SAILOR But sea-room, and the brine and cloudy billow

Kiss the moon, I care not.

1 SAILOR Sir, your queen must overboard: the sea works high,

The wind is loud and will not lie till the ship

Be cleared of the dead.

PERICLES

That's your superstition?

1 SAILOR Pardon us, sir; with us at sea it hath been still observed,

44 Slack] Q (*corr.*) (Slacke); Slake Q (*uncorr.*) 44 there! Thou . . . thou?] *Dyce subst.*; there; thou . . . thou: Q 50 superstition?] *This edn*; superstition. Q

40 flaw violent gust of wind; here used figuratively for the storm.

44 Slack the bowlines there An order to the sailors. In rough weather, the bowline (pronounced, and sometimes spelled 'bolin'), a rope fastened to the middle part of a sail to make it stand sharp or close by a wind, is eased ('slacked') in preparation for taking in sail (Falconer, p. 115).

44-5 Thou . . . thyself In the tradition of the mariner, the First Sailor (like the Second Sailor in 47) rails at the storm; compare *Temp.* 1.1.7, 'Blow till thou burst thy wind', also *Cym.* 4.2.56, 'With winds that sailors rail at', and 5.5.293-5, 'For he did provoke me / With language that would make me spurn the sea / If it could so roar to me.' 'In mishap and disaster, they [seamen] can jest at a doom that may be theirs any moment. From a fellow seaman who may share the same fate even while he speaks, it shows fatalism that is not unheroic, but it would not come well from anyone else' (Falconer, p. 64). Compare 4.1.60.

46 But sea-room 'Just give us room to manoeuvre' i.e. in order to keep clear of the lee-shore; addressed to the storm. If only they have that, the storm can do its worst, hence the rest of the line and the next. Compare *Temp.* 1.1.7, 'Blow till thou burst thy wind, if room enough!'

46 and . . . brine . . . cloudy billow if . . . sea water . . . sea spray which flies like vapour or rises in clouds. Compare *Oth.* 1.1.12, 'The chidden billow seems to pelt the clouds.'

48 sea works high waves are extraordinarily big, rough, and turbulent.

49 lie abate, subside.

50 'The belief that a corpse will bring pollution and disaster to a ship in which it is carried is widespread among sailors' (*N&Q*, 9 ser. vol. 7 (1901), 75-6; see also the preceding discussion in vol. 6 (1900), 246-7, 313, 374, 437). There is an earlier entry in *N&Q* 5 ser. vol. 1 (1874), 166 which cites Thomas Fuller's *Holy Warre* (1639), 'His [Saint Louis'] body was carried into France, there to be buried, and was most miserably tossed; it being observed, that the sea cannot digest the crudity of a dead corpse, being a due debt to be interred where it dieth; and a ship cannot abide to be made a bier of.' The Sailors' superstition recalls the fear of mariners in *Jonah* 1.11-15: 'Then said thei unto him, What shal we do unto thee, that the sea maie be calme unto us? (for the sea wrought and was troublous) And he said unto them, Take me, and cast me into the sea: so shal the sea be calme unto you: for I knowe that for my sake this great tempest is upon you . . . So thei toke up Jonah, and cast him into the sea, & the sea ceased from her raging.'

50 superstition? Pericles seems taken aback, rather than hostile.

51-3 with us at sea . . . overboard straight The most difficult crux in the play. Editors almost universally do two things, we think mistakenly (their usual reading is 'with us at sea it hath been still observ'd; and we are strong in custom. There-

And we are strong. In ease turn therefore, briefly yield 'er.  
PERICLES As you think meet; for she must overboard straight:  
Most wretched queen.

[Enter LYCHORIDA and SAILORS carrying Thaisa]

LYCHORIDA Here she lies sir. 55  
PERICLES A terrible child-bed hast thou had, my dear:  
No light, no fire, th'unfriendly elements  
Forgot thee utterly, nor have I time  
To give thee hallowed to thy grave, but straight  
Must cast thee, scarcely coffined in care, 60  
Where for a monument upon thy bones,  
The air-remaining lamps, the belching whale,  
And humming water must o'erwhelm thy corpse,  
Lying with simple shells. O Lychorida,  
Bid Nestor bring me spices, ink, and taper, 65

52 strong. In ease turn therefore.] *This edn*; strong in easterne, therefore Q; strong in custom. Therefore *Singer, conj. Boswell*; strong in earnest. Therefore *Steevens, conj. Mason*; strong astern. Therefore *Knight* 52-4 yield 'er. / PERICLES As you think meet; for she must over board straight: / Most wretched queen] Q; yield 'er, for she must over board straight. / *Per.* As you think meet; most wretched Queen *Malone* 54 SD] *This edn*; not in Q 60 coffined in care] *This edn*; Coffind, in oare Q; coffin'd, in the ooze *Steevens* 62 The air-remaining] *This edn*; The ayre remayning Q; And aye-remaining *Steevens, conj. Malone*; And e'er-remaining *Globe* 65 taper] Q; paper Q2

fore briefly yield'er, for she must overboard straight.') First, since no one has found it possible to make any sense out of Q's 'easterne', Boswell's conjecture 'custom' has found general favour, despite its graphic dissimilarity (however spelled) from 'easterne'. We keep as many of Q's letters as possible, based on graphic considerations, assuming the original reading to have been something like 'ease turne'. Our reading may be paraphrased: 'and we are resolute, determined ("strong") about it. Accept our decision calmly ("In ease"), don't make us force you; change your mind ("turn"), and quickly ("briefly") give her up.' Secondly, editors reassign 'for she must overboard straight' to the Sailor. On the contrary, it is part of Pericles' enforced 'yielding' of Thaisa that he should have this phrase of wry acceptance of the Sailor's superstition.

51 still observed always (or continually) adhered to (or complied with).  
52 strong resolute, determined.  
52 briefly quickly, promptly: *OED adv* 2.  
53 meet best, appropriate, proper.  
53 straight immediately, straight away.  
54 SD It is unlikely that Thaisa's body is revealed lying in the discovery space since that would require the action to move away from the front and centre of the stage to its rear. The quiet intensity of Pericles' 'priestly farewell', and his statement that he will

'bring the body presently' surely imply that her body is carried on and laid downstage.  
59 hallowed to thy grave in holy burial.  
60 Pericles apparently means that he has scarcely time to lay Thaisa with due care and observance in her coffin. Steevens's emendation is adopted by most editors, but the simpler emendation proposed here seems adequate.  
61 for instead of.  
62 air-remaining lamps The stars that always hang in the firmament (the stars which have air as opposed to Thaisa who does not). Pericles says that Thaisa, 'scarcely coffined in care', will have only the stars, the whale, and the water for her monument, all of which will 'o'erwhelm' her corpse (62-3). Steevens emended to 'aye-remaining lamps', which means something quite different: that *instead* of a proper burial, and the funerary lamps that were in Roman times placed in sepulchres, Thaisa's body will be overwhelmed by whale and water. It seems a far-fetched reading, since Pericles was no Roman.  
62 belching spouting. Compare *Tro.* 5.5.23: 'Before the belching whale'.  
63 humming Compare *R3* 1.4.22, 'What dreadful noise of waters in my ears'.  
65 taper candle. Q2's alteration has the dubious advantage of being a stock phrase: 'ink and paper'. On the principle *difficilior lectio potior*, Q's word is

My casket, and my jewels; and bid Nicander  
 Bring me the satin coffin. Lay the babe  
 Upon the pillow. Hie thee whiles I say  
 A priestly farewell to her. Suddenly, woman.

[Exit *Lychorida with the baby*]

2 SAILOR Sir, we have a chest beneath the hatches,  
 Caulked and bitumed ready.

70

PERICLES I thank thee. Mariner, say, what coast is this?

1 SAILOR We are near Tarsus.

PERICLES Thither, gentle mariner,  
 Alter thy course for Tyre. When canst thou reach it?

1 SAILOR By break of day if the wind cease.

75

PERICLES O make for Tarsus.

There will I visit Cleon, for the babe  
 Cannot hold out to Tyrus; there I'll leave it  
 At careful nursing. Go thy ways, good mariner,  
 I'll bring the body presently.

80

*Exeunt*[, *Pericles carrying Thaisa*]

69 SD] *Malone subst.; not in Q* 73 SH] *Edwards*; 2. Q 74 for] *Q*; from *NS*, conj. *Collier* 80 SD *Exeunt*] *Rowe*; / *Exit Q*  
 80 SD *Pericles, carrying Thaisa*] *This edn*; not in *Q*

preferable: Pericles wants various things brought to him, and a taper to write by is not unreasonable, if it is night-time (suggested by 75 and by the general colour of the imagery, which conveys this as a night-scene).

67 coffin Synonymous with 'coffer', a box for valuables lined with satin; compare 3.4.1-2, '... and some certain jewels / Lay with you in your coffer'.

69 priestly farewell Like the blessing (28-38) Pericles gives the newly born Marina, this 'priestly farewell' refers to the prayer given at the burial of the dead at sea; see BCP for the forms of prayer to be used at sea.

69 Suddenly Immediately.

70 hatches trapdoors or grated frameworks covering the openings in the deck of a ship (*OED* sv *sb*<sup>1</sup> 3b).

71 Caulked ... bitumed Stopped up (i.e. the seams); made watertight with bitumen, or pitch (*OED* *Bitume* v).

73 Tarsus If Pentapolis is in Greece, as the play declares, a glance at the map (facing p. 1) would suggest that any reasonable course from thence to Tyre would not go anywhere near Tarsus. However, Shakespeare probably had in mind the naviga-

tional customs of English seamen of the sixteenth century, whose practice was to steer from headland to headland, within sight of land; this coastal navigation was known at the time as 'pilotage'. It is therefore quite possible that Shakespeare imagined Pericles' ship sailing to the north of Cyprus, rather than the south. For English navigation at the time, see David W. Waters, *The Art of Navigation in England in Elizabethan and Early Stuart Times*, 1958, chapter 1.

74 Alter thy course for The mariner is maintaining a course for Tyre; Pericles asks him to alter it.

78 Tyrus Latinised form of Tyre.

80 SD carrying Thaisa Thaisa's 'body' must be brought on stage for Pericles' eulogy (Hoeniger's vague idea that Lychorida took Pericles to the inner stage for this speech is dramatically absurd as well as outdated in terms of knowledge about the Elizabethan stage). Pericles makes arrangements for the jettisoning of the coffin, but it must be made clear that this does not happen in the scene: so Thaisa must be carried off, most appropriately by Pericles (see 5.3.17 and n.) to where the funeral arrangements can be concluded.

[3.2] *Enter Lord CERIMON with a SERVANT [and a poor man]*

CERIMON Philemon, ho!

*Enter PHILEMON*

PHILEMON Doth my lord call?

CERIMON Get fire and meat for these poor men.

*[Exit Philemon]*

'T'as been a turbulent and stormy night.

SERVANT I have been in many, but such a night as this,  
Till now I ne'er endured.

5

CERIMON Your master will be dead ere you return,  
There's nothing can be ministered to nature  
That can recover him.

*[To poor man]* Give this to the pothecary  
And tell me how it works.

10

*[Exeunt Servant and poor man]*

*Enter two GENTLEMEN*

1 GENTLEMAN Good morrow.

2 GENTLEMAN Good morrow to your lordship,

CERIMON Gentlemen, why do you stir so early?

1 GENTLEMAN Sir,

Our lodgings standing bleak upon the sea  
Shook as the earth did quake.

The very principals did seem to rend and all to topple;

15

Act 3, Scene 2 3.2] *Malone; not in Q 0 SD and a poor man* Hoeniger (and another Poor Man, both storm-beaten); not in Q; and some Persons who have been shipwrecked / *Malone 3 SD* This edn; after line 4 Hoeniger; not in Q 9 SD] Hoeniger; not in Q 10 SD.1] Hoeniger; not in Q 12-13] This edn's lineation; early? / 1. Gent. Sir . . . sea Q

### Act 3, Scene 2

Location Ephesus: see map facing p. 1.

3.2.0 SD, 9 SD, 10 SD.1 *poor man* Hoeniger correctly rejects Malone's direction: the Servant is not in Cerimon's employ; rather, he has come to Cerimon for assistance for his ailing master (7); indeed they (the 'poor men' that Cerimon refers to in 3, the Servant and the other) may be poor only in the sense that they have had a fruitless or taxing errand on a rough night. Philemon, obviously, is Cerimon's steward or equivalent. Neither is there any justification for Malone's assumption that the poor men are victims of shipwreck; on the contrary, they both have come seeking Cerimon's medical assistance.

5-6 but . . . endured See also 4.1.58. Unpre-

cedented storms are similarly described in *JC* 1.3.5-10, *Lear* 3.2.45-8, and *Mac.* 2.4.1-4.

8 *ministered to nature* administered to the vital or physical powers of man, to his physical strength or constitution (*OED* Nature *sb* 6a) to restore him to health.

9 *pothecary* aphetic form of 'apothecary': one who prepared and sold drugs for medicinal purposes.

13 *bleak upon* exposed to.

14 as as if.

15 *principals* main rafters of a house (*OED* Principal *sb* 7).

15 *all to topple* i.e. everything seemed to topple.



Pure surprise and fear made me to quit the house.

2 GENTLEMAN That is the cause we trouble you so early,  
'Tis not our husbandry.

CERIMON O you say well.

1 GENTLEMAN But I much marvel that your lordship,  
Having rich tire about you, should at these early hours 20  
Shake off the golden slumber of repose.  
'Tis most strange nature should be so conversant  
With pain, being thereto not compelled.

CERIMON I hold it ever virtue and cunning  
Were endowments greater than nobleness and riches; 25  
Careless heirs may the two latter darken and expend;  
But immortality attends the former,  
Making a man a god.  
'Tis known I ever have studied physic,  
Through which secret art, by turning o'er authorities, 30  
I have, together with my practice, made familiar  
To me and to my aid the blest infusions that dwells  
In vegetives, in metals, stones; and can speak of the  
Disturbances that nature works and of her cures,  
Which doth give me a more content in course of true delight 35  
Than to be thirsty after tottering honour, or  
Tie my pleasure up in silken bags

21-3] *This edn's lineation*; Shake . . . strange / Nature . . . Paine, / Being . . . compelled Q

18 husbandry eagerness to work.

19-106 Almost all editors reline this passage, attempting to make it as 'regular' as possible. However, the results vary from the unconvincing to the unbelievable. The dramatic situation calls for a very relaxed, naturalistic kind of delivery, arising from Cerimon's self-confidence, and it seems least intrusive to leave the lineation mainly as in Q.

20 tire accoutrement, outfit (*OED* sv *sb*<sup>1</sup> 1); an aphetic form of 'attire' understood here in the broader sense of 'luxury'.

22 conversant used to, familiar with.

23 pain toil, trouble.

24 hold it ever have always believed or thought it. For the use of the present tense for a past action which is continuous see Abbott 346.

24 virtue that virtue.

24 cunning (1) knowledge, (2) skill.

26 darken (1) sully or stain, (2) overshadow.

26 expend waste i.e. by excess.

29 physic medical science.

30 secret art So called because the exploration of medical science tried to reveal the 'secrets' of nature; see *OED* Secret *a* 1.

30 turning o'er reading and researching carefully.

31 practice practical investigations, experiments.

32 infusions liquid extracts.

33 vegetives plants. Compare *Rom.* 2.3.15-16, 'O, mickle is the powerful grace that lies / In plants, herbs, stones, and their true qualities.'

35 a more content . . . delight a greater satisfaction in pursuit of real happiness; 'course' = the action of running or racing (*OED* sv *sb* 1).

36 tottering insecure, fluctuating; compare *R3* 3.2.37, 'what news, in this our tott'ring state?', and *TNK* 5.4.20, 'And with our patience anger tott'ring Fortune'.

37 Tie . . . bags Confine my pleasure to the acquisition of wealth.



To please the fool and death.

2 GENTLEMAN Your honour has through Ephesus  
 Poured forth your charity, and hundreds call themselves 40  
 Your creatures, who by you have been restored;  
 And not your knowledge, your personal pain,  
 But even your purse still open, hath built Lord Cerimon  
 Such strong renown as time shall never –

*Enter two or three [SERVANTS] with a chest*

SERVANT So, lift there. 45

CERIMON What's that?

SERVANT Sir, even now did the sea toss up upon our shore  
 This chest; 'tis of some wreck.

CERIMON Set't down, let's look upon't.

2 GENTLEMAN 'Tis like a coffin, sir. 50

CERIMON Whate'er it be, 'tis wondrous heavy.

Wrench it open straight.

If the sea's stomach be o'ercharged with gold,

'Tis a good constraint of fortune it belches upon us.

2 GENTLEMAN 'Tis so, my lord. 55

CERIMON How close 'tis caulked and bitumed. Did the sea cast it up?

SERVANT I never saw so huge a billow, sir, as tossed it upon shore.

CERIMON Wrench it open.

Soft; it smells most sweetly in my sense.

2 GENTLEMAN A delicate odour.

CERIMON As ever hit my nostril. 60

44 never – ] *Malone*; neuer. Q; never raze *Dyce*; ne'er decay *Staunton* 44 SD SERVANTS] *Malone*; not in Q 56 bitumed] *Theobald MS., Malone*; bottomed Q 58–9] *This edn's lineation; one line Q 60–1] This edn's lineation; Odour. / Cer. As . . . it. Q*

38 To . . . death i.e. only a fool can take pleasure in worldly wealth, and only death can enjoy it in the end. A probable allusion to the *Danse Macabre* or the Dances of Death in which the figures of the Fool and Death are portrayed, seen especially in *memento mori* woodcuts.

41 creatures i.e. dependants who acknowledge a debt of life.

42 not not only.

43 pain labour.

44 still always.

44 never – The Gentleman's line ends in a period in Q, the sentence incomplete. It seems more likely, and more appropriate, that he is interrupted by the servants with the coffin than that the compositor omitted a word. The dialogue has been

about death; the sudden appearance of the apparent coffin makes a better period than any of the suggested emendations.

54 constraint 'the exercise of force to determine action' (*OED* sv *sb* 1); paraphrased: 'if the sea's stomach is overbloaded ("o'ercharged") with gold it is a good exertion of fortune's force that it has caused the sea to vomit on us [this chest]'. Cerimon appropriately applies physician's language to both 'sea' and 'fortune'. For similar images applied to the sea, see *Temp.* 3.3.55–6, 'the never-surfeited sea / Hath caus'd to belch up you'.

54 it that it, i.e. the sea.

56 close tightly.

59 Soft Pause a moment.

So, up with it.

O you most potent gods! what's here, a corpse?

2 GENTLEMAN Most strange.

CERIMON Shrouded in cloth of state, balmed and entreaured

With full bags of spices! A passport too!

65

Apollo, perfect me in the characters.

[Reads] *Here I give to understand*

*If ere this coffin drives a-land,*

*I, King Pericles, have lost*

*This queen, worth all our mundane cost.*

70

*Who finds her, give her burying:*

*She was the daughter of a king.*

*Besides this treasure for a fee,*

*The gods requite his charity.*

If thou livest Pericles, thou hast a heart

75

That ever cracks for woe. This chanced tonight.

2 GENTLEMAN Most likely sir.

CERIMON

Nay certainly tonight,

For look how fresh she looks.

They were too rough that threw her in the sea.

Make a fire within; fetch hither all my boxes in my closet.

80

[Exit a Servant]

Death may usurp on nature many hours, and yet

The fire of life kindle again the o'er-pressed spirits.

I heard of an Egyptian that had nine hours lain dead,

Who was by good appliance recoverèd.

*Enter one with napkins and fire*

64-6] *This edn's lineation; prose Q* 65-6 too! / Apollo] *Malone; to Apollo Q* 67 SD] *This edn; not in Q; He reads out of a scroll / Malone* 73 Besides] Q4; Besides, Q 76 ever] Q; euen Q4 76 woe. This] *Malone; woe, this Q* 77-8] *This edn's lineation; sir. / Cer. Nay . . . looks Q* 80 SD] *Dyce; not in Q* 83 lain] Q (lien)

61 it i.e. the lid of the chest.

64 cloth of state fabric worn by royalty; more precisely a 'cloth of state' was the canopy which hangs above the chair of state or is held by four corners over the monarch; see *H8* 2.4.0 SD, '*The KING takes place under the cloth of state*', and 4.1.47-8, 'They that bear / The cloth of honour over her'.

64 balmed anointed.

65 passport Any document which gave foreigners in a strange country right of passage.

66 Apollo It is appropriate that Cerimon invokes the god of medicine (also the god of learning), who first taught men the healing art.

66 perfect . . . characters instruct me in understanding the letters.

70 mundane cost earthly value.

76 ever cracks for forever breaks because of. Compare *Lear* 2.1.90, 'my old heart is crack'd', *Cor.* 5.3.9, *WT* 3.2.173-4.

76 chanced happened.

76 tonight last night.

79 rough careless, hasty (*OED* sv *adv* 1).

82 o'er-pressed afflicted beyond endurance.

82 spirits The technical/medical use of the term: the *tertium quid* that mediates between the soul and body; see C. S. Lewis, *The Discarded Image*, 1964, pp. 166-9.

83 heard have heard.

84 appliance i.e. with the application of medicine.

Well said, well said: the fire and clothes. The rough and 85  
Woeful music that we have, cause it to sound beseech you.

[*Music plays*]

The viol once more – how thou stirr'st thou block!  
The music there. [*Music*] I pray you give her air:  
Gentlemen, this queen will live:  
Nature awakes, a warmth breathes out of her. 90  
She hath not been entranced above five hours:  
See how she 'gins to blow into life's flower again.

1 GENTLEMAN The heavens through you increase our wonder,  
And sets up your fame for ever.

CERIMON She is alive: behold her eyelids, 95  
Cases to those heavenly jewels which Pericles hath lost,  
Begin to part their fringes of bright gold;  
The diamonds of a most praised water doth appear,  
To make the world twice rich. Live, and make us weep  
To hear your fate, fair creature, rare as you seem to be. 100

*She moves*

THAISA O dear Diana, where am I? where's my lord?  
What world is this?

2 GENTLEMAN Is not this strange?

1 GENTLEMAN Most rare.

CERIMON Hush, my gentle neighbours, lend me your hands:  
To the next chamber bear her. Get linen.

85 rough] Q; still *NS, conj. Delius* 86 *SD*] *Hoeniger subst.; not in Q* 88 *SD*] *Hoeniger; not in Q* 90 awakes, a warmth breathes] *Steevens*; awakes a warmth breath Q; awakes a warm breath Q2 99 rich. Live] *Malone*; rich, liue Q 102 2 Gentleman . . . rare] *one line Q (2.Gent. . . . rare)*

85 Well said Well done. The phrase is common in Shakespeare's plays: compare *Rom.* 1.5.86.

85–6 the rough . . . music See Supplementary Note.

87 viol See 1.1.82 n. Many editors adopt Q4's 'vial' (modern 'vial' or 'phial' = container), citing in support *CA*, 1199, 'And putte a liquour in hire mouth'. As 'violl' and 'viall' were alternative spellings for each other, no linguistic certainty exists. However, Hoeniger notes 'the whole context of lines 85–88 is devoted to music'; and Cerimon calls for a variety of things, mainly to restore Thaisa's bodily heat, but there is no mention of anything to be taken internally. Q's reading makes better dramatic sense in the context.

87 once more i.e. once again.

87 how thou stirr'st Compare 2.1.16 'Look how thou stirr'st now': like the First Fisherman, Cerimon is sarcastically drawing attention to how

little the other is stirring. The intended effect in both cases is 'hurry up'.

87 block blockhead, dolt.

91 entranced in a trance, in a swoon.

96 Cases The eyelids are metaphorically compared to jewel cases for the gems that are the eyes: compare *WT* 5.2.12–13, 'to tear the cases of their eyes'.

97 fringes eyelashes; as in *Temp.* 1.2.409, 'The fringed curtains of thine eye advance'.

98 water A technical term relating to the quality of a diamond (*OED* sv *sb* 20a); compare *Tim.* 1.1.17–18, 'Tis a good form. / And rich. Here is a water, look ye.'

100 rare extraordinary.

101–2 where . . . this Taken directly from *CA*, 1214–15, 'She spake, and said: Where am I? / Where is my lorde, what worlde is this?'

Now this matter must be looked to, for her relapse  
Is mortal. Come, come, and Æsculapius guide us.

105

*They carry her away. Exeunt*

[3.3] *Enter PERICLES at Tarsus, with CLEON and DIONIZA*  
*[and LYCHORIDA with the infant Marina]*

PERICLES Most honoured Cleon, I must needs be gone:

My twelve months are expired, and Tyrus stands

In a litigious peace. You and your lady

Take from my heart all thankfulness; the gods

Make up the rest upon you.

5

CLEON Your shakes of fortune, though they haunt you mortally,

Yet glance full wonderingly on us.

DIONIZA O your sweet queen! That the strict fates had pleased

You had brought her hither to have blest mine eyes with her.

PERICLES We cannot but obey the powers above us;

10

Could I rage and roar as doth the sea she lies in,

Yet the end must be as 'tis. My gentle babe Marina,

Whom, for she was born at sea I have named so,

Here I charge your charity withal, leaving her

The infant of your care, beseeching you to give her

15

Princely training that she may be mannered as she is born.

106 SD *Exeunt* Q (*Exeunt omnes.*) Act 3, Scene 3 3.3] *Malone subst.; not in Q* 0 SD.1 at Tarsus] *Atharsus Q* 0 SD.2 and LYCHORIDA] *Dyce subst.; not in Q* 0 SD.2 with the infant Marina] *This edn; not in Q* 1-4] *Malone's lineation; Per. Most . . . twelue / months . . . peace: / You . . . thankfulness, / The . . . you Q* 6 shakes] Q; shafts *Steevens*; strokes *Round* 6 haunt] Q (hant); hate F3; hurt *Steevens* 7 wonderingly] Q; wand'ringly *Steevens*; wondrously *Deighton*

106 Is mortal Would be fatal.

106 Æsculapius Apollo's mortal son by Coronis, known for his healing powers; he devised a means of reviving corpses, thus making Cerimon's invocation highly appropriate.

### Act 3, Scene 3

Location Tarsus.

2 twelve months Compare 3.0.31, 'twice six moons'.

3 litigious contentious, therefore precarious.

5 Make . . . you i.e. supply you with the gratitude for which my heart is insufficient in giving.

6 shakes damaging blows, violent shocks (*OED* Shake *sb*<sup>1</sup> 6a).

6-7 Paraphrased: 'the blows of fortune, though they pursue you with deadly effect, have the conse-

quence of touching and amazing us fully'. There seems no reason to emend the lines with 'shafts' or 'strokes' for 'shakes', 'hurt' for 'haunt', 'wonderingly' for 'wonderingly' as most editors have done.

7 glance ricochet (*OED* sv *v*<sup>1</sup> 1a, of a weapon).

8 strict cruel. The fates are so called because they paid no regard to the wishes of anyone. Compare 1.2.107 n.

12-13 Marina . . . named so The heroines in the romances have similar metaphorical names: Imogen/Fidele = faithful (*Cym.*), Perdita = loss (*WT*), Miranda = wonder (*Temp.*).

13 for because.

16 mannered as she is born i.e. brought up with the moral character, and in a good way of life, in the custom which befits her princely rank. Compare *Ham.* 1.4.15, 'And to the manner born'.

CLEON Fear not, my lord, but think your grace  
 That fed my country with your corn, for which  
 The people's prayers still fall upon you, must in your child  
 Be thought on. If neglection should therein make me vile, 20  
 The common body by you relieved  
 Would force me to my duty; but if to that  
 My nature need a spur, the gods revenge it  
 Upon me and mine to the end of generation.

PERICLES I believe you; your honour and your goodness 25  
 Teach me to't without your vows. Till she be married,  
 Madam, by bright Diana whom we honour,  
 All unsistered shall this heir of mine remain,  
 Though I show will in't. So I take my leave;  
 Good madam, make me blessed in your care 30  
 In bringing up my child.

DIONIZA I have one myself  
 Who shall not be more dear to my respect  
 Than yours, my lord.

PERICLES Madam, my thanks and prayers.

CLEON We'll bring your grace e'en to the edge a'th'shore,  
 Then give you up to the masked Neptune and 35

28 unsistered] Q (vnsisterd); unscissor'd Steevens 28 heir] Q (heyre); hair Steevens 29 show will] Q; show ill Theobald MS, Dyce 31-6] Malone's lineation; prose Q

20 neglection neglect.

21 common body the people, i.e. the common weal.

23 need a spur require incentive. Compare *JC* 2.1.123, 'What need we any spur but our own cause', *Mac.* 1.7.25-6, 'I have no spur / To prick the sides of my intent', *WT* 4.2.9, 'which is another spur to my departure'.

24 to . . . generation (1) to the end of my posterity, (2) to the end of human kind.

26 Teach me to't Convince me.

28 unsistered . . . heir Steevens's emendation, 'unscissored . . . hair' has so far been universally adopted, because it seems to relate to Pericles' subsequent vow, reported by Gower in 4.4.27-8, that 'He swears / Never to wash his face nor cut his hairs.' An auditory error is presumed by editors. But the reaction Gower reports is to Marina's alleged death, and so is not necessarily applicable to the present scene. To be sure, *CA*'s version of this scene (1309-14) reads 'And this avowe to god I make, / That I shall never for hir sake / My berde for no likyng shave, / Till it befall, that I have / In covenable tyme of age / Besette hir unto

marriage.' It seems, however, that Shakespeare decided to develop two separate versions of Pericles' vow: the first, here, is a statement registering a resolution not to marry again, so that Marina will have no sibling (but 'unsistered' may be used in deliberate preference to 'unbrothered' in view of the stress on daughters in the last plays). Later, when the news of her death is given him, Gower gives us a second vow which ironically recalls the first. Our presumption is that Shakespeare realised the dramatic opportunity for a richer complex of concepts than that in the source.

29 will a piece of wilfulness, a whim (*OED* sv *sb*<sup>1</sup> 9b). Pericles' resolution not to marry again and thereby to provide another heir (as required by a king's obligation) is an extreme, intuitive, reaction which, however, the action of the whole play justifies. For a similar sentiment regarding a king's obligation to marry again see *WT* 5.1.23-34.

32 respect heed, care, attention (*OED* sv *n* 13c).

35 masked Neptune, masked, conceals his hostile (stormy) visage; Cleon is expressing his hope that Neptune will mask his hostility.



The gentlest winds of heaven.

PERICLES I will embrace your offer, come dearest madam.

O no tears Lychorida, no tears,

Look to your little mistress on whose grace

You may depend hereafter; come my lord.

40

[*Exeunt*]

[3.4] *Enter* CERIMON, *and* THAISA

CERIMON Madam, this letter and some certain jewels

Lay with you in your coffer, which are

At your command; know you the character?

THAISA It is my lord's.

That I was shipped at sea I well remember,

5

Even on my bearing time, but whether there

Delivered, by the holy gods I cannot

Rightly say; but since King Pericles,

My wedded lord, I ne'er shall see again,

A vestal livery will I take me to

10

And never more have joy.

CERIMON Madam, if this you purpose as ye speak,

Diana's temple is not distant far,

Where you may abide till your date expire;

Moreover if you please a niece of mine

15

Shall there attend you.

37-40] *This edn's lineation; prose Q 40 SD] Rowe; not in Q Act 3, Scene 4 3.4] Malone subst.; not in Q 0 SD THAISA] Q4; Tharsa Q 2-3] Malone's lineation; command: / . . . Character? Q 4 SH] Thur. Q 4-11] This edn's lineation, after Steevens; prose Q 6 bearing] Edwards, conj. Ridley; learning Q; eaning F3; yielding conj. Mason 10 vestal] Q (vastall) 12 SH] Cler. Q*

39 grace favour.

#### Act 3, Scene 4

Location Ephesus.

2 coffer synonymous with coffin; compare

3.1.67 n.

3 character handwriting.

6 Even on Just at.

6 bearing time time of child-bearing. Q's 'learn-' is usually unconvincingly emended to 'eaning', a term to do with the breeding of sheep. We prefer Ridley's conjecture, 'bearing', which has a consider-

able graphic similarity to 'learning' in Secretary hand.

10 vestal livery The clothes (and therefore the life) of a vestal virgin; the vestal virgins were Roman priestesses dedicated to chastity (Vesta was a virgin goddess), and responsible for the preservation of the sacred fire in Vesta's temple.

13 Diana's temple Ephesus was renowned for its great temple to Diana.

14 date term of life (legal terminology; compare *Rom.* 1.5.108-9 where 'date' and 'expire' are linked).

THAISA My recompense is thanks, that's all,  
Yet my good will is great though the gift small.

[*Exeunt*]

[4.0] *Enter* GOWER

GOWER Imagine Pericles arrived at Tyre,  
Welcomed and settled to his own desire.  
His woeful queen we leave at Ephesus,  
Unto Diana there's a votaress.  
Now to Marina bend your mind, 5  
Whom our fast-growing scene must find  
At Tarsus, and by Cleon trained  
In music's letters; who hath gained  
Of education all the grace  
Which makes high both the art and place 10  
Of general wonder. But alack  
That monster envy, oft the wrack  
Of earned praise, Marina's life  
Seeks to take off by treason's knife;  
And in this kind, our Cleon hath 15  
One daughter and a full-grown wench,

17 SH] *Thin.* Q 18 *Exeunt*] *Rowe; Exit* Q Act 4, Scene 0 4.0] *Malone* (Act IV); *not in* Q 10 high] Q (hie); her *Steevens* 10 art] Q; heart *Steevens* 14 *Seeks*] *Rowe; Seek* Q 15–16 our Cleon hath / . . . a full-grown wench.] Q; hath our Cleon / . . . a wench full-grown, *Steevens*

17 My . . . all See *TN* 3.3.14, 'I can no other answer make but thanks.'

Act 4, Scene 0

2 to according to.

4 there's a votaress there as a woman vowed or devoted (to the service or worship of a god). See 2.5.9–10, where Simonides had made reference to Thaisa's devotion to Diana.

5–11 Now to Marina . . . grace . . . wonder Compare *WT* 4.1.24–5, 'To speak of Perdita, now grown in grace / Equal with wond'ring'.

5 bend turn.

6 fast-growing scene Compare *WT* 4.1.5–6, 16–17, 'that I slide / O'er sixteen years and leave the growth untried', 'I turn my glass, and give my scene such growing / As you had slept between.'

8 music's letters the study of music.

9 grace attractive quality (*OED* sv *sb* 2a); something that imparts beauty (2b); with a possible pun

on the musical usage (ornament and embellishment, 3).

10–11 makes high . . . wonder her graceful accomplishments have elevated or distinguished both the art (of music) and the level of wonder at it. For a similar use of 'high' in this sense, see *Temp.* 3.3.88, 'My high charms work', and 5.1.25 and 177, 'with their high wrongs', 'A most high miracle'.

10 place placement, level.

12 envy (1) ill-will, malice, (2) jealous mortification at another's excellence or advantages.

12 wrack ruin, wreck.

14 treason treachery.

15 kind manner, way; i.e. in the same category as Marina.

15–16 hath . . . wench This makes a poor rhyme, but editorial attempts to improve it by emendation have not proved either graceful or convincing.

Even right for marriage-sight. This maid  
 Hight Philoten, and it is said  
 For certain in our story she  
 Would ever with Marina be:  
 Be't when they weaved the sleded silk  
 With fingers long, small, white as milk,  
 Or when she would with sharp neele wound  
 The cambric, which she made more sound  
 By hurting it, or when to th'lute  
 She sung, and made the night-bird mute  
 That still records with moan, or when  
 She would with rich and constant pen  
 Vail to her mistress Dian still.  
 This Philoten contends in skill  
 With absolute Marina: so  
 The dove of Paphos might with the crow  
 Vie feathers white. Marina gets

20

25

30

17 right] Q: ripe Q2 17 marriage-sight] Q (marriage sight); marriage-rite *Collier* 23 neele] *NS*; needle Q; neeld *Malone* 26 -bird] *Theobald MS., Malone*; bed Q 31-3 so . . . white] Q; so / With the dove of Paphos might the crow / Vie feathers white *Steevens conj. Mason*

17 Even . . . marriage-sight Now ready to be seen at her wedding, i.e. now of marriageable age.

18 Hight Called, named.

18 Philoten pronounced Fil-loh-tin.

21 sleded fine-drawn; a variant spelling of 'sleaved' = to divide silk by separation into fine filaments to be used in the weaver's sley or slay, for use in embroidery; *OED* spellings include 'sleyd'; see also *Tro.* 5.1.31 (F1 version), 'sleyd silke'.

22 small slender.

23 neele A variant spelling of 'needle'; compare 5.0.5.

24 cambric fine linen.

24 sound whole.

25 hurting it i.e. wounding it with the sharp needle.

25 lute stringed instrument, played like a guitar, in vogue in the fourteenth to seventeenth centuries.

26 night-bird nightingale.

27 records with moan recollects, or remembers with grief. The nightingale's music has been bettered by Marina's singing and therefore it is reduced to continually bemoaning the fact. There is also a complex of images in these three lines, since the nightingale proverbially sang in pain because of the thorn embedded in its breast. Marina 'wounds' the cambric (23-4) which causes it to 'make more sound/By hurting it' (24-5), an image

which leads inevitably to the idea of the anguished nightingale that 'still records with moan' (27).

28 rich . . . pen Compare 'with rough and all-unable pen' (*H5* Epilogue 1).

29 Vail Do homage.

29 still always.

31 absolute perfect.

31-3 so . . . with . . . Vie . . . white 'Vie' means 'increase in number by addition', 'add on' (*OED* sv v 6a and b); 'with' = by, signifying juxtaposition (see Abbott 193). Thus Marina, just by the juxtaposition with the crow (Philoten), can add to or increase her white feathers, i.e. Philoten by contending with Marina only makes the latter look the whiter. The image is proverbial (Tilley B435, 'Black best sets forth white'); see also *Rom.* 1.5.48, 'So shows a snowy dove trooping with crows'. The collocation of the dove or the colour white with the crow's blackness was favoured by Shakespeare: see *MND* 3.2.141-3, 'That pure congealed white, high Taurus' snow, / Fann'd with the eastern wind, turns to a crow / When thou hold'st up thy hand.'

32 dove of Paphos white dove sacred to Venus; Paphos was her favourite city in Cyprus. See *Temp.* 4.1.92-4, 'I met her Deity / Cutting the clouds towards Paphos; and her son / Dove-drawn with her', and *Lucr.* 57-8, 'But beauty, in that white entitled / From Venus' doves'.

All praises, which are paid as debts  
 And not as given; this so darks 35  
 In Philoten all graceful marks  
 That Cleon's wife with envy rare  
 A present murder does prepare  
 For good Marina, that her daughter  
 Might stand peerless by this slaughter. 40  
 The sooner her vile thoughts to stead,  
 Lychorida our nurse is dead,  
 And cursèd Dioniza hath  
 The pregnant instrument of wrath  
 Pressed for this blow. The unborn event 45  
 I do commend to your content;  
 Only I carried wingèd time  
 Post on the lame feet of my rhyme,  
 Which never could I so convey  
 Unless your thoughts went on my way. 50  
 Dioniza does appear  
 With Leonine, a murderer. *Exit*

[4.1] *Enter DIONIZA, with LEONINE*

DIONIZA Thy oath remember, thou hast sworn to do't;  
 'Tis but a blow which never shall be known.  
 Thou canst not do a thing in the world so soon

38 murder] *Oxford; conj. Walker*; murderer Q 44 wrath] F3; wrath. Q 48 on] Q2; one Q Act 4, Scene 1 4.1] *Malone subst.; not in Q 1-4] Rowe's lineation; prose Q*

34 praises . . . debts Compare *WT* 1.2.94, 'Our praises are our wages.'

35 darks darkens, overshadows.

37 envy see 12 n.

39-40 that . . . peerless The threat Dioniza perceives in the rivalry of the two girls recalls Duke Frederick in *AYLI* 1.3.80-2, 'she robs thee of thy name, / And thou wilt show more bright and seem more virtuous / When she is gone'.

41 stead aid, assist.

42 dead The Oxford editors want to have Lychorida's tomb revealed at this point, on the grounds that it is 'clearly required later'; but it is not: Marina is gathering flowers to strew on Lychorida's grave, but there is nothing in the text to indicate that the scene takes place at the

graveside; and 'tomb' is Oxford's own invention for 4.1.16.

44 pregnant receptive, disposed, inclined, ready (*OED* sv *a*<sup>2</sup> 3d).

45 Pressed Seized and forced into service (*OED* sv *v*<sup>2</sup> 2d); as 4.1.1-12 make clear, Leonine is an unwilling tool.

46 content pleasure, i.e. in viewing it performed.

47 carried have carried.

47 wingèd time A common metaphor for time's passage in the Renaissance; see *WT* 4.1.3-4, 'in the name of Time, / To use my wings'.

48 Post In haste, speed.

Act 4, Scene 1  
Location Tarsus.

To yield thee so much profit. Let not conscience,  
Which is but cold in flaming, thy love-bosom  
Inflame too nicely; nor let pity, which  
Even women have cast off, melt thee, but be  
A soldier to thy purpose.

LEONINE I will do't, but yet she is a goodly creature.

DIONIZA The fitter then the gods should have her.

Here she comes weeping for her only mistress' death.  
Thou art resolved?

LEONINE

I am resolved.

*Enter MARINA with a basket of flowers*

MARINA No: I will rob Tellus of her weed

To strew thy green with flowers; the yellows, blues,  
The purple violets, and marigolds,

5-8] *Deighton's lineation; prose Q* 5 cold in flaming, thy love-bosom / Inflame] *This edn;* cold, in flaming, thy loue bosome, enflame Q; cold, or flaming love thy bosom / Enslave *Deighton* 12 resolved?] Q2; resolude. Q 13-20] *Rowe's lineation; prose Q*

4-6 Let not conscience . . . nicely Dioniza is warning Leonine not to allow conscience, which is slow or 'cold' in starting (the process of reasoning between right and wrong), to grow into a flame which would warm his heart or sense of compassion ('love-bosom') in an over-subtle or scrupulous way ('too nicely') and thus weaken his resolve to murder; the sense is carried on in the next lines.

8 soldier to enlisted in, committed to.

10 fitter . . . gods . . . her Here, 'gods' is intended as an ironical pun on 'goodly' in the previous line; see R3 1.2.104-8, 'he was gentle, mild, and virtuous! / The better for the King of Heaven that hath him . . . Let him thank me that help to send him thither; / For he was fitter for that place than earth.'

11 only unique in quality, character, or rank (*OED* sv a 5).

11 mistress i.e. Lychorida; mistress in this sense means a woman who has a protecting or guiding influence (Onions and Schmidt). The Oxford editors' elaborate conjectures of misreadings ('mistress' for 'nurses') or mishearings ('mistress' for 'fostress') are both far-fetched and unnecessary. Compare *Cym.* 3.3.103-5, 'Euriphile, / Thou wast their nurse . . . And every day do honor to her grave', a similar situation in which a nurse is mourned.

13-17 For a similar scene in which flowers are intended for a grave see *Cym.* 4.2.218-29, especially the phrase 'Whilst summer lasts'. Like Marina, Arviragus describes flowers that are associated with

death. See also *WT* 4.4 in which Perdita is associated more extensively with flowers.

13 No Editors have been curiously reluctant to comment on Marina's entry: with whom is she disagreeing, since no one has spoken to her? Presumably with herself, since lines 13-20 are a soliloquy. If so, the implication is that the third word in the line, 'will', should be stressed (i.e. 'whatever the reasons for not doing so, I *will* pluck flowers for your grave').

13 Tellus The goddess of the earth, hence the earth personified.

13 weed garment i.e. of flowers.

14 thy green The grass covering Lychorida's grave: a neologism, not in *OED*.

14 yellows, blues i.e. yellow (probably the marigold mentioned in the next line) and blue (the bluebell or wild hyacinth) flowers.

15 purple violets Of the five species of English violet, Shakespeare most frequently alludes to the purple violet. The violet was a symbol of meekness and humility; it is always associated with death, since it is a spring flower which withers before full summer arrives. See Ellacombe, p. 311. Compare *Ham.* 4.5.184-5, 'I would give you some violets, but they wither'd all when my father died', and 5.1.238-40, 'Lay her i'th'earth, / And from her fair and unpolluted flesh / May violets spring!'

15 marigolds The two distinguishing properties of the marigold - that it is always in flower, and that it turns its flowers to the sun and follows its guid-



'Shall as a carpet hang upon thy grave  
While summer days doth last. Ay me, poor maid,  
Born in a tempest when my mother died,  
This world to me is as a lasting storm  
Whirring me from my friends.

20

DIONIZA How now Marina, why do you keep alone?  
How chance my daughter is not with you?  
Do not consume your blood with sorrowing;  
Have you a nurse of me. Lord, how your favour's  
Changed with this unprofitable woe.

25

Come give me your flowers ere the sea mar it;  
Walk with Leonine, the air is quick there  
And it pierces and sharpens the stomach.  
Come Leonine, take her by the arm, walk with her.

MARINA No I pray you, I'll not bereave you of your servant.

30

DIONIZA Come, come, I love the king your father and yourself  
With more than foreign heart. We every day  
Expect him here: when he shall come and find  
Our paragon to all reports thus blasted  
He will repent the breadth of his great voyage,  
Blame both my lord and me that we have taken  
No care to your best courses. Go I pray you,

35

19 is as a] *NS, conj. Cam.*; is a Q; is like a Q4 24 me] me? Q 26 flowers ere the sea mar it;] Q (flowers ere the sea marre it,); flowers. On the sea-margent *Hudson*; flowers. O'er the sea-margin *Theobald MS.* 31-42] *Rowe's lineation subst.; prose Q*

ance in their opening and shutting – made it a favourite flower of writers. It was an emblem of constancy in affection, and sympathy in joy and sorrow. See Ellacombe, p. 157 and *TNK* 1.1.11, 'Marigolds on death-beds blowing'.

20 Whirring Whirling.

20 friends Not used in the modern sense but as 'one's relatives, kinsfolk, people' (*OED sv sb* 3). See *TGV* 3.1.106-7, 'But she I mean is promis'd by her friends / Unto a youthful gentleman of worth.' The word is used twice by Pericles as part of the important information which he seeks from his daughter, 5.1.122 and 136.

21 keep remain. Compare *Mac.* 3.2.8, 'How now, my lord, why do you keep alone.'

22 How chance How is it.

23 Do . . . sorrowing An allusion to the belief that every sigh drew a drop of blood from the heart. See *MND* 3.2.97, 'With sighs of love, that costs the fresh blood dear', 2*H6* 3.2.61, 'blood-consuming sighs', 3*H6* 4.4.22, 'And stop the rising of blood-

sucking sighs', *Rom.* 3.5.59, 'Dry sorrow drinks our blood.'

24 Have you . . . me i.e. make me your nurse.

24 favour appearance, facial expression (*OED sv sb* 9a).

26 ere the sea mar it i.e. before the salt air wilts it (the flowers collectively, since they are gathered together in the basket).

27 quick refreshing, enlivening (*OED sv a* 18c, citing this example).

28 pierces . . . stomach affects and increases the appetite.

32 With . . . heart i.e. as if I were related to your family.

34 paragon . . . reports the model of excellence according to all reports. Compare 4.2.113-14, 'say what a paragon she is', and *Cym.* 3.7.43 and 5.5.147, 'That paragon, thy daughter'.

34 blasted withered.

37 to . . . courses of what was best for you.

Walk and be cheerful once again, reserve  
That excellent complexion, which did steal  
The eyes of young and old. Care not for me,  
I can go home alone.

40

MARINA Well, I will go,  
But yet I have no desire to it.

DIONIZA Come, come, I know 'tis good for you.  
Walk half an hour, Leonine, at the least,  
Remember what I have said.

45

LEONINE I warrant you, madam.

DIONIZA I'll leave you, my sweet lady, for a while;  
Pray walk softly, do not heat your blood.  
What, I must have care of you.

MARINA My thanks sweet madam.

[Exit Dioniza]

Is this wind westerly that blows?

LEONINE South-west.

50

MARINA When I was born the wind was north.

LEONINE Was't so?

MARINA My father, as nurse says, did never fear,  
But cried 'Good seamen!' to the sailors,  
Galling his kingly hands haling ropes,  
And clasping to the mast, endured a sea  
That almost burst the deck.

55

LEONINE When was this?

MARINA When I was born;

38 reserve] Q; resume *NS* 43-5] Q4's lineation; prose Q 47-9] Rowe's lineation; prose Q 49 SD] Malone; not in Q 52-6] Malone's lineation subst.; prose Q 52 nurse] Q2; nutse Q

38 reserve preserve, guard, maintain.

48 softly slowly.

50 South-west Rather surprisingly, the south and south-west winds had negative associations for Shakespeare. See *2H4* 2.4.363-4, 'like the south / Borne with black vapor', *Tro.* 5.1.18, 'the rotten diseases of the south', *Cor.* 1.4.30, 'the contagion of the south', *Cym.* 2.3.131, 'The south-fog rot him', and 4.2.349, 'the spongy south', *Temp.* 1.2.323-4, 'A south-west blow on ye, / And blister you all o'er.' Here Leonine's grim response is intended as an ill omen of his treacherous intentions.

51 north See 3.0.47 n.

52 says The historic present (also in 60).

54 Galling Chafing, wounding.

54 haling ropes *OED* recognises 'haling' as a verbal noun distinct from, though meaning the

same as, 'hauling', the familiar nautical term (Falconer, p. 110): 'That which others commonly call pulling a rope the seafaring men call ever hauling.' Pericles is following the tradition of Drake in 'galling his kingly hands haling ropes': 'For I must have the gentleman to haul and draw with the mariner . . . let us show ourselves all to be of a company . . . I would know him, that would refuse to set his hand to a rope, but I know there is not any such here' (cited in Julian Corbett, *Drake and the Tudor Navy*, 1898, II, 262, who does not give the source).

56 burst the deck 'burst' is the correct nautical term used in conjunction with 'deck', the planked floors of a ship extending from side to side (Falconer, p. 105).

Never was waves nor wind more violent,  
 And from the ladder-tackle washes off  
 A canvas-climber; 'Ha!' says one, 'wolt out?' 60  
 And with a dropping industry they skip  
 From stem to stern, the boatswain whistles, and  
 The master calls and trebles their confusion.

LEONINE Come say your prayers.

MARINA What mean you?

LEONINE If you require

A little space for prayer, I grant it: 65  
 Pray, but be not tedious, for the gods  
 Are quick of ear, and I am sworn  
 To do my work with haste.

MARINA Why will you kill me?

LEONINE To satisfy my lady.

MARINA Why would she have me killed now? 70

As I can remember by my troth,  
 I never did her hurt in all my life,  
 I never spake bad word, nor did ill turn  
 To any living creature. Believe me, law,  
 I never killed a mouse, nor hurt a fly; 75  
 I trod upon a worm against my will,  
 But I wept for't. How have I offended, wherein  
 My death might yield her any profit, or  
 My life imply her any danger?

LEONINE My commission

Is not to reason of the deed but do't. 80

MARINA You will not do't for all the world I hope.

58-61] *Rome's lineation; prose Q* 62-3] *Malone's lineation; prose Q* 62 stem] *Malone; Sterne Q* 64-8] *This edn's lineation; prose Q* 70-9] *Malone's lineation subst.; prose Q* 79-87] *Rowe's lineation; prose Q*

58 was For third person plural in -s, see Abbott 333.

59 ladder-tackle rope ladder in the rigging.

60 canvas-climber sailor who climbs the ladder-tackle in order to trim the sails.

60 wolt out 'Wolt' is an obsolete version of the second person singular of 'will' (*OED* sv v' A3aγ). For sailors railing at a storm see 3.1.44-5 n.; the various sea-folk in the play tend to be identified by their distinctive language, so it is preferable to keep q's form rather than regularise.

61 dropping dripping-wet.

62 stem to stern i.e. from the front of the ship to the back.

66 be not tedious i.e. don't take too long.

70 now Not intended with a temporal significance but as an emphatic addition.

71 As As far as.

74 law An exclamation or interjection which intensifies a statement; see Onions, who cites *LLL* 5.2.414, 'so God help law!'

77 wherein in what way; compare *R3* 1.4.177, 'Wherein, my friends, have I offended you?'

79 imply import, cause.

You are well favoured, and your looks foreshow  
 You have a gentle heart; I saw you lately  
 When you caught hurt in parting two that fought:  
 Good sooth it showed well in you; do so now.  
 Your lady seeks my life, come you between,  
 And save poor me the weaker.

85

LEONINE I am sworn and will dispatch.

*Enter PIRATES*

1 PIRATE Hold, villain!

[*Leonine flees*]

2 PIRATE A prize, a prize!

90

3 PIRATE Half part mates, half part. Come let's have her aboard  
 suddenly.

[*Exeunt Pirates with Marina*]

*Enter LEONINE*

LEONINE These roguing thieves serve the great pirate Valdes,  
 And they have seized Marina – let her go,

86 life, come you] lifeCome, you Q 89 SD] *This edn; not in Q; Leonine runs away / Malone* 92 SD.1] *Malone; Exit Q*  
 93–9] *Rowe's lineation; prose Q* 94 Marina – ] *Marina, Q*

82–3 your looks . . . heart Compare *John*  
 4.1.87, 'He hath a stern look, but a gentle heart', and  
*R3* 1.4.263 (Clarence to the Second Murderer), 'I  
 spy some pity in thy looks.'

82 well favoured of a good countenance.

82 foreshow show forth, reveal.

88 dispatch get rid of or dispose of (anyone) by  
 putting to death; to make away with, kill (*OED* sv  
*sb* 4).

88 SD, 92 SD Like the stage direction in *WT*  
 3.3.58, *Exit pursued by a bear*, the Pirates' sudden  
 entrance and exit with the abducted Marina is not  
 clumsy dramaturgy, but rather in keeping with the  
 romance tradition of surprising and improbable  
 events. In RSC 1989, the Pirates slid at great speed  
 down ropes from 'aloft', a great *coup de théâtre*.

90 prize ship or property captured at sea (*OED*  
 sv *sb*<sup>3</sup> 2b); here used figuratively of Marina. Com-  
 pare *WT* (Autolycus speaking of his next victim)  
 4.3.31, 'A prize, a prize!'

91 Half part Go shares. The Third Pirate claims  
 his part of the booty.

93 roguing thieves Pirates were often thus de-  
 scribed in the frequent proclamations and edicts  
 against them throughout the reigns of Elizabeth and

James. From 1605 onwards the threat of Mediterra-  
 nean pirates caused especial uneasiness in London.  
 'One corsair made his way as far up the Thames as  
 Leigh in Essex before being taken. Petitions which  
 reached the King through Henry Wriothesley, Earl  
 of Southampton, at last led him to consider sending  
 out a fleet to suppress the pirate stronghold at Al-  
 giers whose "inhabitants consist principally of des-  
 perate rogues and renegadoes, that live by rapine,  
 theft, and spoil"' (Falconer, p. 49). See *2H6*  
 1.1.222–8, 'Pirates may make cheap pennyworths  
 of their pillage / And purchase friends and give  
 to courtezans [which is what happens to  
 Marina] . . . all is shar'd and all is borne away.' Also  
*TN* 5.1.69, 'Notable pirate, thou salt-water thief'.  
 For 'roguing', compare *WT* 4.3.98–100, 'having  
 flown over many knavish professions, he settled  
 only in rogue'.

93 Valdes There is no particular reason to sup-  
 pose (as did Malone and Hoeniger after him) that  
 the name is taken from the Spanish admiral Pedro  
 de Valdes, captured by Drake in 1588; though, as  
 Malone suggests, the name would have had a  
 certain relish for the audience of the time.

There's no hope she will return: I'll swear she's dead,  
 And thrown into the sea. But I'll see further;  
 Perhaps they will but please themselves upon her,  
 Not carry her aboard. If she remain,  
 Whom they have ravished must by me be slain. 95

*Exit*

[4.2] *Enter the three Bawds* [PANDER, BAWD, BOULT]

PANDER Boul't.

BOULT Sir.

PANDER Search the market narrowly, Miteline is full of gallants, we lost  
 too much money this mart by being too wenchless.

BAWD We were never so much out of creatures, we have but poor three,  
 and they can do no more than they can do, and they with continual  
 action are even as good as rotten. 5

PANDER Therefore let's have fresh ones whate'er we pay for them. If  
 there be not a conscience to be used in every trade we shall never  
 prosper. 10

BAWD Thou sayst true, 'tis not our bringing up of poor bastards, as I  
 think, I have brought up some eleven –

BOULT Ay, to eleven, and brought them down again, but shall I search  
 the market?

Act 4, Scene 2 4.2] *Malone subst.; not in Q* 0 SD] *This edn; Enter the three Bawdes Q; Enter Pandar, Bawd, and Boul't*  
 F3 4 much] Q2; much much Q 4] too wenchless] wenchless NS 12 eleven – ] *Malone; eleuen. Q*

95 no hope . . . return i.e. there is no chance of  
 her return. Compare 1.3.27.

95–6 dead . . . sea An ironic echo of her moth-  
 er's own fate.

#### Act 4, Scene 2

Location Miteline: see map facing p. 1.

0 SD *Bawds* A bawd is someone who works in the  
 trade of prostitution, whose main responsibility is  
 to procure customers and prostitutes. The three  
 bawds each have names associated with their profes-  
 sion: a pander is also a procurer as well as a go-  
 between in illicit affairs; to 'boul't' (or bolt) in its  
 figurative sense (*OED* sv v' 2) is 'to examine by  
 sifting; to search and try'; Williams, p. 136, suggests  
 that he is 'perceived as the sifting-cloth between  
 container and that which is to be contained'.  
 The phallic significance of his name is also implied  
 (*OED* sv sb' 1, an arrow, and 5, a door-bolt). Here,  
 Pander and Bawd are man and wife and run the  
 brothel; Boul't is their servant. For the punctuation

in this scene, and in 4.5, see Note on the Text,  
 p. 80.

3 narrowly closely, with scrutiny.

4 mart market time.

5 creatures prostitutes.

6–7 continual action constant sexual servicing  
 of clients.

7 rotten infected and consequently sick.

8–10 If . . . prosper The Pander's twisted con-  
 cept of conscience or good conduct in business  
 includes sparing no expense in purchasing new  
 merchandise. This kind of illogical expression is  
 indicative of the bawds' 'professional idiom' in gen-  
 eral and a source of much of the humour in their  
 scenes.

11–12 'tis not . . . eleven The Bawd's contribu-  
 tion to their prosperity is to have brought up eleven  
 children; 'tis not' = not only.

13 to eleven i.e. to eleven years of age.

13 brought them down i.e. reduced them to  
 working in a brothel.



BAWD What else man? The stuff we have, a strong wind will blow it to pieces, they are so pitifully sodden. 15

PANDER Thou sayst true, there's two unwholesome a' conscience, the poor Transylvanian is dead that lay with the little baggage.

BOULT Ay, she quickly pooped him, she made him roast-meat for worms, but I'll go search the market. *Exit* 20

PANDER Three or four thousand chequins were as pretty a proportion to live quietly and so give over.

BAWD Why to give over I pray you? Is it a shame to get when we are old?

PANDER Oh, our credit comes not in like the commodity, nor the commodity wages not with the danger: therefore if in our youths we could pick up some pretty estate, 'twere not amiss to keep our door hatched, besides the sore terms we stand upon with the gods will be strong with us for giving o'er. 25

BAWD Come, other sorts offend as well as we.

PANDER As well as we, ay, and better too, we offend worse, neither is our profession any trade, it's no calling, but here comes Boulton. 30

*Enter BOULT with the PIRATES and MARINA*

BOULT Come your ways my masters, you say she's a virgin.

PIRATE Oh sir, we doubt it not.

17 there's two] Q; they're too *Malone* 33 SH] *Rowe subst.; Saylor Q*

16 sodden made rotten by venereal disease; the literal meaning is 'boiled' (*OED* sv *ppl. a* 1); the sweating treatment for venereal disease is appropriately implied here for one who has become diseased in the 'stews', as brothels were commonly called. Compare *Tro.* 3.1.41, 'Sodden business! There's a stew'd phrase indeed!'

17 there's . . . conscience Paraphrased: 'there's two of them diseased, even I must admit'.

18 baggage a worthless, good-for-nothing woman; a trumpet (*OED* sv *sb* 6; the playful sense is not recorded until 1672).

19 pooped infected him with venereal disease. 'Poop', originally a nautical term for the stern of a ship (*OED* sv *n*') became a vulgar term for the female genitals. See Williams, p. 1071. The implication here is clear that the 'Transylvanian' died from venereal disease caught from the 'baggage'; this extended meaning of 'pooped' is not recorded elsewhere.

21 chequins Italian gold coins.

21 proportion i.e. fortune.

22 give over retire, give up the trade.

23 get earn money.

24 credit reputation.

24 commodity profit (*OED* sv *sb* 2c).

25 wages not is not commensurate with; 'the commodity . . . danger' might be paraphrased: 'our reputation does not come in like the profit nor is the profit equal to the risk'.

27 hatched shut. The hatch was the smaller door inset within a larger full-sized door commonly found in brothels. Riverside, p. 1516, reproduces the woodcut frontispiece of the anonymous *Holland's Leaguer* (1632), which purports to show a London brothel with a hatch in the door.

28 strong with us a good reason or argument for us.

29 sorts classes of people.

31 trade a recognised trade.

31 calling occupation (*OED* sv *vbl. sb.* 11a); with an ironic reference to the Christian doctrine of vocation (*OED* *vbl. sb.* 9a). Compare 1 Cor. 7.20, 'Let every man abide in the same vocation wherein he was called.' Compare also *1H4* 1.2.104-5, 'tis no sin for a man to labor in his vocation'.

BOULT Master, I have gone through for this piece you see, if you like her, so, if not I have lost my earnest. 35

BAWD Boulton, has she any qualities?

BOULT She has a good face, speaks well, and has excellent good clothes: there's no farther necessity of qualities can make her be refused.

BAWD What's her price, Boulton?

BOULT I cannot be bated one doit of a thousand pieces. 40

PANDER Well, follow me my masters, you shall have your money presently. Wife take her in, instruct her what she has to do that she may not be raw in her entertainment.

[*Exeunt Pander and Pirates*]

BAWD Boulton, take you the marks of her, the colour of her hair, complexion, height, her age, with warrant of her virginity, and cry, 'He that will give most shall have her first, such a maidenhead were no cheap thing if men were as they have been.' Get this done as I command you. 45

BOULT Performance shall follow. *Exit*

MARINA Alack that Leonine was so slack, so slow, 50  
He should have struck, not spoke, or that these pirates,  
Not enough barbarous, had not o'er-board thrown me  
For to seek my mother.

BAWD Why lament you pretty one?

MARINA That I am pretty. 55

BAWD Come, the gods have done their part in you.

MARINA I accuse them not.

BAWD You are light into my hands where you are like to live.

43 SD] *Malone; not in Q* 50-3] *Malone's lineation; prose Q*

34 *gone through* done my utmost (i.e. in bargaining for her).

34 *piece* item of trade goods (*OED* sv *sb* 6a): to the bawds, Marina is dehumanised into an object; the word was coming into use contemptuously or with a sexual connotation for a woman (*OED* sv *sb* 9b). See also Williams, p. 1025.

35 *earnest* deposit paid to secure an item of merchandise.

40 'I cannot get them to go half a farthing ("doit") below a thousand pieces'; i.e. they won't accept less than a thousand pounds. 'Piece' was used absolutely at the time for an English gold coin (originally the *unite* of James I) worth about twenty shillings (*OED* *Piece sb* 13b).

40 *bated* abated, i.e. reduced. Compare *TNK* 1.1.220, 'Keep the feast full, bate not an hour on't.'

40 *doit* Dutch coin, worth half a farthing; used generically as the smallest amount of money.

43 *raw . . . entertainment* inexperienced . . . sexual practice.

45 *warrant* confirmation.

50-3 *Alack . . . mother* There are two clauses here dependent upon 'Alack'; (paraphrased) 'Alack that Leonine did not kill me' and 'Alack [understood] that the pirates had not thrown me overboard'. Malone emended 'had not' to 'had but' which makes more elegant grammar, but Q is not unusually irregular.

56 *done . . . you* i.e. done well by you. A proverbial saying (Tilley G188, 'God has done his part'; Dent cites Udall's *Respublica* 1.276: 'Indeed, God and nature in me have done their part').

58 *light* fallen.

MARINA The more my fault to 'scape his hands where I was to die.

BAWD Ay, and you shall live in pleasure. 60

MARINA No.

BAWD Yes indeed shall you and taste gentlemen of all fashions, you shall fare well, you shall have the difference of all complexions. What, do you stop your ears?

MARINA Are you a woman? 65

BAWD What would you have me be, and I be not a woman?

MARINA An honest woman, or not a woman.

BAWD Marry whip the gosling, I think I shall have something to do with you, come you're a young foolish sapling and must be bowed as I would have you. 70

MARINA The gods defend me.

BAWD If it please the gods to defend you by men, then men must comfort you, men must feed you, men stir you up.

[Enter BOULT]

Boult's returned. Now sir, hast thou cried her through the market?

BOULT I have cried her almost to the number of her hairs, I have drawn her picture with my voice. 75

BAWD And I prithee tell me, how dost thou find the inclination of the people, especially of the younger sort?

BOULT Faith they listened to me as they would have harkened to their father's testament, there was a Spaniard's mouth watered and he went to bed to her very description. 80

BAWD We shall have him here tomorrow with his best ruff on.

BOULT Tonight, tonight, but mistress do you know the French knight that cowers i'th'hams?

59 was to] Q; was like to Q4 60 pleasure] Q2; peasure Q 68 whip the] Q; whip thee, Q4 73 men stir] Q; men must stir Q4 73 SD] Q4; not in Q 84 i'th'] Q (ethe)

59 fault misfortune.

63 difference . . . complexions variety of men of every race and disposition.

67 honest honourable, decent, chaste. Compare *WT* 2.1.68, 'Tis pity she's not honest-honorable.'

68 gosling young prostitute; prostitutes in Southwark were commonly referred to as 'Winchester geese', because the brothels there were located on land belonging to the Bishop of Winchester, whose London palace was in Southwark.

68-9 have . . . you have trouble with you.

69 sapling . . . bowed A proverbial image (Tilley T632, 'Best to bend while it is a twig').

72 by men by way of men.

73 stir (must) stir; (must) rouse or enliven.

75 almost . . . hairs Two meanings suggest themselves: (1) Boult has cried (= advertised) her as many times as the number of hairs on her head, or (2) Boult has cried her as far as numbering the hairs on her head. In either sense he has been thorough.

82 ruff neck ornament made of plaited linen.

84 cowers i'th' hams walks in a crooked or bending manner, probably as a result of his venereal disease (see 88); 'hams' = backs of thighs.

- BAWD Who, Monsieur Verollus? 85
- BOULT Ay, he; he offered to cut a caper at the proclamation, but he made a groan at it and swore he would see her tomorrow.
- BAWD Well, well, as for him, he brought his disease hither, here he does but repair it, I know he will come in our shadow to scatter his crowns in the sun. 90
- BOULT Well, if we had of every nation a traveller, we should lodge them with this sign.
- BAWD [*To Marina*] Pray you come hither awhile, you have fortunes coming upon you, mark me, you must seem to do that fearfully which you commit willingly, despise profit, where you have most gain. To weep that you live as ye do makes pity in your lovers: seldom but that pity begets you a good opinion, and that opinion a mere profit. 95
- MARINA I understand you not.
- BOULT O take her home mistress, take her home, these blushes of hers must be quenched with some present practice. 100
- BAWD Thou sayst true i'faith, so they must, for your bride goes to that with shame, which is her way to go with warrant.
- BOULT Faith, some do and some do not, but mistress if I have bargained for the joint – 105
- BAWD Thou mayst cut a morsel off the spit.
- BOULT I may so.
- BAWD Who should deny it? Come young one, I like the manner of your garments well.
- BOULT Ay by my faith, they shall not be changed yet. 110
- BAWD [*Giving money*] Boul't, spend thou that in the town, report what a sojourner we have, you'll lose nothing by custom. When nature

86 Ay, he; he] *Globe*; I, he, he Q 93 SD] *Dyce*; not in Q 96–7 lovers: seldom] *Malone*; louers seldome, Q 102 SH] F3; *Mari*. Q 105 joint – ] *Malone*; ioynt. Q 111 SD] *This edn.*; not in Q

85 Verollus derived from the French *vérole* = pox.

86 offered attempted.

86 cut a caper A dancing movement in which one leaps into the air and kicks the feet together.

89 repair renew, revive.

89 our shadow i.e. under our roof, the shelter of our house.

90 crowns . . . sun 'Crowns of the sun' were French gold coins; 'in the sun' is in metaphorical apposition to the 'shadow' of the previous line. A secondary bawdy meaning is implied because 'French crown' was a euphemism for the visible

signs on the head caused by syphilis (see Williams, pp. 546–7).

92 this sign i.e. Marina's beauty, charms. Brothels often carried a distinctive sign by which to recognise them, but the Oxford editors' notion that such a sign was hung out at the beginning of the scene is unlikely and unnecessary.

98 mere sheer, absolute.

103 shame modesty, shyness.

103 warrant entitlement.

112 by custom i.e. by way of getting customers; Boul't can expect to receive his share of the earnings.

framed this piece, she meant thee a good turn, therefore say what a paragon she is, and thou hast the harvest out of thine own report.

BOULT I warrant you mistress, thunder shall not so awake the beds of eels, as my giving out her beauty stirs up the lewdly inclined. I'll bring home some tonight. 115

BAWD Come your ways, follow me.

MARINA If fires be hot, knives sharp, or waters deep,

Untied I still my virgin knot will keep. 120

Diana aid my purpose.

BAWD What have we to do with Diana, pray you will you go with us?

*Exeunt*

[4.3] *Enter CLEON, and DIONIZA*

DIONIZA Why are you foolish, can it be undone?

CLEON O Dioniza, such a piece of slaughter  
The sun and moon ne'er looked upon.

DIONIZA I think

You'll turn a child again.

CLEON Were I chief lord of all this spacious world 5

I'd give it to undo the deed. O lady

Much less in blood than virtue, yet a princess

To equal any single crown a'th'earth

I'th'justice of compare! O villain, Leonine!

Whom thou hast poisoned too: 10

122 SD] F3; *Exit Q* Act 4, Scene 3 4.3] *Malone subst.; not in Q* 1 are] Q4; ere Q 3-4] *This edn's lineation; . . . vpon. / Dion. I thinke . . . Q* 4 child] Q4; chidle Q 5-13] *Malone's lineation; prose Q* 6 O] Q; A NS

115-16 *thunder . . . eels* It was commonly believed that eels were roused from the mud by thunder.

120-1 *virgin knot . . . purpose* The threat to the heroine's chastity is a common characteristic of the last plays. Compare in *Temp.* Caliban's attempt to rape Miranda (1.2.347-8), and Prospero's warning to Ferdinand not to 'break her virgin-knot before / All sanctimonious ceremonies' are accomplished (4.1.15-16).

Act 4, Scene 3

Location Tarsus.

The exchange between Dioniza and Cleon parallels that of Macbeth and Lady Macbeth after the

murder of Duncan, as well as the interview between Albany and Goneril in *Lear* 4.2. The cruel treachery of a misdeed, the arrogant defiance of a female, and the guilt of the crime in all three examples form the basis of the dialogue.

1 *can . . . undone* Compare *Mac.* 5.1.68, 'What's done cannot be undone.' Proverbial saying (Tilley T200).

4 *turn . . . again* Compare *Mac.* 2.2.51-2, 'tis the eye of childhood / That fears a painted devil'.

6 *O lady* Spoken as an apostrophe to Marina.

7 *Much . . . virtue* i.e. more so in virtue than by way of lineage.

9 *I'th'justice of compare* In a just comparison.



If thou hadst drunk to him't had been a kindness  
 Becoming well thy face. What canst thou say  
 When noble Pericles shall demand his child?

DIONIZA That she is dead.

Nurses are not the fates to foster it, 15  
 Not ever to preserve. She died at night,  
 I'll say so: who can cross it unless you play  
 The impious innocent, and for an honest attribute,  
 Cry out 'she died by foul play'.

CLEON O, go to.

Well, well, of all the faults beneath the heavens 20  
 The gods do like this worst.

DIONIZA Be one of those

That thinks the petty wrens of Tarsus will  
 Fly hence and open this to Pericles.  
 I do shame to think of what a noble strain you are,  
 And of how coward a spirit.

CLEON To such proceeding 25

Who ever but his approbation added,  
 Though not his prime consent, he did not flow

12 face] Q; fact Dyce 14-24] This edn's lineation; prose Q 18 impious] Q; pious Collier conj. Mason 25-39] Malone's lineation; prose Q 27 prime] Dyce; prince Q

11 drunk to him pledged him, i.e. while giving him the poison.

12 Becoming . . . face i.e. becoming your hypocrisy. Most editors since Dyce emend 'face' to 'fact' = 'deed', but the emendation seems unnecessary if Q's 'face' is taken to mean a false or feigning appearance (*OED* sv *sb* 10). See 46-7 where Dioniza is described as the angel-faced harpy, and *Mac.* 1.7.82, 'False face must hide.'

15-16 Nurses . . . preserve Most editors find 'foster it' a difficult problem because there is no obvious antecedent for 'it', but the pronoun here is the object of the verb used indefinitely (Abbott 226); compare 2.5.22, 'I must dissemble it', *Lear* 4.1.52, 'I cannot daub it further', or 3*H6* 3.3.225, 'To revel it with him'. Dioniza's meaning is that nurses are not like the Fates who decide the length of life nor are they capable of preserving life for ever.

17 cross contradict.

18 impious innocent To Dioniza's distorted values, any attempt on Cleon's part to tell the truth, to play the innocent, would be impious. Her indignation and contempt create a rich double irony and

syntactical balance. Collier adopted *PA*'s 'pious', a typical memorial simplification.

18 attribute reputation.

22-3 wrens . . . Pericles Dioniza is referring to the folk-tale belief that birds revealed hidden murders: see *Mac.* 3.4.124-5, 'By maggot-pies and choughs and rooks brought forth / The secret'st man of blood'.

24-5 shame . . . coward Lady Macbeth offers similar rebukes to her husband in regard to shame and cowardice, *Mac.* 1.7.43, 'And live a coward in thy own esteem', and 2.2.61-2, 'but I shame / To wear a heart so white'. Editors frequently adopt Stevens's emendation 'cow'd', but its only real merit is metrical.

25-8 Paraphrased, these lines mean something like 'anyone who ever merely went along with ("his approbation added") such an act without first really believing it to be good ("without his prime consent") is not acting honourably'.

27 prime Dyce's emendation seems necessary; it is hard to find a meaning for Q's 'prince'.

27-8 flow . . . courses i.e. did not descend from honourable origins; 'courses' = water courses, the

From honourable courses.

DIONIZA

Be it so then.

Yet none does know but you how she came dead,

Nor none can know, Leonine being gone.

30

She did distain my child and stood between

Her and her fortunes: none would look on her,

But cast their gazes on Marina's face,

Whilst ours was blurted at and held a mawkin

Not worth the time of day. It pierced me through,

35

And though you call my course unnatural,

You not your child well loving, yet I find

It greets me as an enterprise of kindness

Performed to your sole daughter.

CLEON

Heavens forgive it.

DIONIZA

And as for Pericles, what should he say?

40

We wept after her hearse, and yet we mourn;

Her monument is almost finished, and

Her epitaphs in glittering golden characters

Express a general praise to her, and care

In us at whose expense 'tis done.

CLEON

Thou art like

45

The harpy, which to betray, dost with

Thine angel's face seize with thine eagle's talons.

DIONIZA Ye're like one that superstitiously

28 courses] Q; sources *Dyce* 31 distain] *Dyce*; disdaine Q 33 Marina's] Q2; *Marianas* Q 40-7] *This edn's lineation; prose*  
Q 43 golden] F3; goldē Q 47 talons] Q (talents)

current followed by a river, maintaining the image started with 'flow'.

31 **distain** *Dyce's* emendation is necessary. *Dioniza* is not complaining that *Marina* treated *Philoten* slightly: 'distain' means 'to deprive of its colour, brightness, or splendour, to dim, to cause to look pale or dim, to outshine' (*OED* sv v 3), and was never spelled 'disdain'. Other uses of 'distain' in *Shakespeare* mean to cast a stain on, overshadow (*Schmidt*).

32-5 Compare *1H4* 3.2 for a similar description of two rivals; *Henry IV* rebukes his son for the public's praises given to *Hotspur*.

34 **blurted at** held contemptuously, treated with derision.

34 **mawkin** an untidy female, especially a servant or country wench, a slut: *OED* Malkin sb 2. Compare *Cor.* 2.1.208.

38 greets me i.e. presents itself to me.

41 yet still.

43 characters letters.

46 harpy The rapacious monster of ancient fable, with the face and trunk of a woman and the wings and claws of a bird of prey. In heraldry the harpy was assigned to one who had committed manslaughter.

46-7 harpy . . . talons The harpy deludes its victim 'with' (= by, see *Abbott* 193) its angelic face but seizes it with its claws. A proverbial saying (*Dent* H176.1, 'Harpies have virgin's faces and vulture's talons').

48 Ye're You are. *Dioniza* uses the second person plural in sarcastic recognition of *Cleon's* status.

48-9 like one . . . flies Paraphrased: 'you would appeal to heaven because winter's harshness kills the flies'. Various interpretations of these lines have

Do swear to th'gods that winter kills the flies;  
But yet I know, you'll do as I advise.

50

[Exeunt]

[4.4] [Enter GOWER]

GOWER Thus time we waste, and long leagues make short,  
Sail seas in cockles, have and wish but for't,  
Making to take your imagination  
From bourn to bourn, region to region.  
By you being pardoned we commit no crime  
To use one language in each several clime  
Where our scenes seems to live. I do beseech you  
To learn of me, who stand in th'gaps, to teach you  
The stages of our story. Pericles  
Is now again thwarting the wayward seas,  
Attended on by many a lord and knight,  
To see his daughter, all his life's delight.  
Old Hellicanus goes along; behind  
Is left to govern it, you bear in mind,  
Old Escanes, whom Hellicanus late

5

10

15

49–50] Q4's *lineation*; . . . kills / . . . youle / . . . aduise. Q 50 SD] *Rome*; not in Q Act 4, Scene 4 4.4] *Malone subst.*; not in Q 0 SD] Q4; not in Q 3 your] *Malone*; our Q 7–8] F3; liue, / . . . you / . . . gappes / . . . you. Q 8 in th'gaps] *This edn*; with gappes Q; i'th'gaps *NS, conj. Bullen* 8 you] F4; you, Q 9 story.] *Tonson*; storie Q 10 the] Q2; thy Q

been offered, but the meaning clearly is Dioniza's criticism of Cleon's over-scrupulous sense of what constitutes cruelty.

#### Act 4, Scene 4

1 waste consume; compare Prologue 16, 'Waste it for you, like taper light'.

1 leagues A league is approximately three miles.

2 Sail . . . cockles The appeal is to the imagination that can sail the sea in cockle-shells; compare *TNK* 3.4.13–15, 'Then would I make / A carreck of a cockleshell, and sail / By east and north-east to the King of Pigmies.'

2 and . . . for't just by wishing for it.

3 Making Proceeding in a certain direction (*OED* Make *v* 35), usually applied to ships. A nautical application is in keeping with the concept of voyage which Gower is establishing in relation to the audience's imagination.

3 your Although Hoeniger defends Q, Malone's emendation is sound: the stress Gower lays

throughout on the need to arouse the participation of the audience's imagination is surely conclusive.

4 bourn frontier.

5 we . . . crime Time, the Chorus in *WT*, makes a near-identical disclaimer (4.1.4–9).

6 clime country.

7 scenes seems For singular inflection with plural subject see Abbott 333. The plural 'scenes' follows logically from those that have taken place in 'each several clime'.

8 in th'gaps i.e. the gaps of time between the performed actions, which Gower fills with his narrative. Compare *WT* 4.1.5–7, 'I slide / O'er sixteen years and leave the growth untried / Of that wide gap', and 5.3.154, 'Perform'd in this wide gap of time'.

8 teach (1) tell, (2) show.

9 stages The notion of the different theatrical 'stages' of the narrative is also implied here.

10 thwarting crossing.

10 wayward obstinate, perverse.

Advanced in Tyre to great and high estate.  
 Well-sailing ships, and bounteous winds have brought  
 This king to Tarsus – think this pilot thought –  
 So, with his steerage, shall your thoughts groan  
 To fetch his daughter home, who first is gone.  
 Like motes and shadows see them move awhile;  
 Your ears unto your eyes I'll reconcile.

20

[*Dumb show*]

*Enter Pericles at one door, with all his train, Cleon and Dioniza at the other. Cleon shows Pericles the tomb, whereat Pericles makes lamentation, puts on sackcloth, and in a mighty passion departs[, followed by the others]*

GOWER See how belief may suffer by foul show:

This borrowed passion stands for true old woe,  
 And Pericles in sorrow all devoured,  
 With sighs shot through, and biggest tears o'er-showered,  
 Leaves Tarsus and again embarks. He swears

25

16 Tyre] *Schanzer, conj. Walker*; time Q 17 winds have brought] F3; winds / Haue brought Q 18 this pilot thought – ] this Pilot thought Q; his pilot thought; *Steevens*; this pilot – thought *conj. Mason* 19 groan] Q (grone); grow on *Malone*; go on *NS, conj. Malone* 21 motes] moats Q 21 them move awhile] them / Moue a while Q 22 SD.1 *Dumb show*] *Malone*; not in Q 22 SD.5 *followed by the others*] *This edn*; not in Q 23 SH] *Gower, Q* 24 true old] Q; true-ow'd *NS*

18 think this pilot thought In its broadest scope, 'thought' is anything which is formed in the mind; it is the imagination which steers the play's course. Here Gower continues to link nautical language with that of the imagination. Naval pilots 'are properly those who . . . are employed for the conduction of ships into roads and harbours . . . And this they perform by their being acquainted with the depths, heights, and the flowings of the tides . . . and likewise by their knowledge of those kinds of sands as are moveable by the blowing of the winds' (Falconer, p. 79). As pilots came to be of increasing importance different categories grew up, so that there were also pilots who could be borne for a whole voyage (Gower's pilot); by 1603, it was thought 'no unthrifty providence, especially in ships of charge, to have of them continually aboard for the prevention of all hazards' (Falconer, p. 80). 19 with his steerage steered by him, i.e. thought personified.

19 groan i.e. long for; but also, in keeping with the nautical imagery Gower has established, the creaking of a ship's timbers is often described as a 'groan'.

20 first is gone who left before.

21 motes floating particles of dust in a ray of light.

22 SD.3 *tomb* Probably the tomb was in the discovery space, and Cleon 'shows' it by drawing the traverse. Tombs or monuments were common large properties in the companies' inventories. The RSC 1947 version may very well resemble the original (see illustration 3, p. 19).

22 SD.4 *sackcloth* coarse textile fabric used chiefly for making sacks (*OED sv sb 1a*). Celebrated because of its biblical role as the garment of penance and mourning (e.g. Dan. 9.3, Matt. 11.21).

23 suffer . . . show be abused by deceitful pretence.

24 borrowed put on, pretended.

24 old great, abundant (Onions).

27–9 swears . . . sackcloth Pericles' vow is a retreat from the world and its customs of life; from now on he withdraws into a world of living death from which his daughter will at last revive him. The vow is dramatically appropriate at this point in the action; and if Gower is right here, it contradicts 3.3.28 (see n.).

Never to wash his face nor cut his hairs;  
 He puts on sackcloth, and to sea. He bears  
 A tempest which his mortal vessel tears, 30  
 And yet he rides it out. Now please you wit  
 The epitaph is for Marina writ  
 By wicked Dioniza.

*The fairest, sweetest, and best lies here,  
 Who withered in her spring of year. 35  
 She was of Tyrus the king's daughter,  
 On whom foul death hath made this slaughter.  
 Marina was she called; and at her birth,  
 Thetis, being proud, swallowed some part a'th'earth.  
 Therefore the earth, fearing to be o'er-flowed, 40  
 Hath Thetis' birth-child on the heavens bestowed.  
 Wherefore she does, and swears she'll never stint,  
 Make raging battery upon shores of flint.*

No vizor does become black villainy  
 So well as soft and tender flattery. 45  
 Let Pericles believe his daughter's dead,  
 And bear his courses to be orderèd  
 By Lady Fortune, while our stir must play  
 His daughter's woe and heavy well-a-day  
 In her unholy service. Patience then, 50  
 And think you now are all in Miteline. *Exit*

29 puts] *Malone*; put Q 29 sea. He] *Malone*; Sea he Q 32-3 writ, / By] *Malone's* lineation; one line Q 48 stir] Q (Stearc); scene *Malone*<sup>2</sup>

29-31 bears . . . out See Introduction, pp. 53-8, for the importance of the hero's endurance under trial.

30 vessel Two meanings: ship (*OED sb*<sup>1</sup> 4a), but also body (*OED sb*<sup>1</sup> 3b). Gower is punning.

31 wit know (*OED sv v*<sup>1</sup> 1).

34-43 Marina's epitaph has attracted much abuse from editors ('shocking piece of fustian' (NS); 'sheer poetic drivel' (Hoeniger)). Epitaphs are not noted for their elegance (see, for instance, Shakespeare's, on the floor of Holy Trinity Church in Stratford-upon-Avon, or Claudio's doggerel to Hero in *Ado* 5.1.3-8); and it is dramatically suitable for Dioniza's verses to be bathetic, far-fetched, and basically inappropriate; Pericles is not in a critical frame of mind. Q's italics are retained for the epi-

taph because it is a different *kind* of text from Gower's narrative.

39 *Thetis* Sea-nymph and mother of Achilles.

39 *swallowed* . . . *earth* The swelling of the sea is a result of Thetis' pride at the birth of Marina ('*Thetis' birth-child*', 41) in her domain.

42 *she* i.e. Thetis.

42 *stint* cease.

44 vizor mask. See Tilley v92, 'A well-favoured visor will hide an ill-favoured face.'

48 stir *OED* gives 'stear' (Q: Steare) as a spelling of 'stir' (*sb* 2: 'bustle, activity of many'); it is Marina's adventures that are about to be performed actively on stage, and the common emendation, 'scene', is thus unnecessary.

49 well-a-day grief.



[4.5] *Enter two GENTLEMEN*

1 GENTLEMAN Did you ever hear the like?

2 GENTLEMAN No, nor never shall do in such a place as this, she being once gone.

1 GENTLEMAN But to have divinity preached there, did you ever dream of such a thing?

2 GENTLEMAN No, no. Come, I am for no more bawdy houses, shall's go hear the vestals sing?

1 GENTLEMAN I'll do any thing now that is virtuous, but I am out of the road of rutting for ever.

[*Exeunt*]

*Enter [PANDER, BAWD, and BOULT]*

PANDER Well, I had rather than twice the worth of her she had ne'er come here. 10

BAWD Fie, fie upon her, she's able to freeze the god Priapus and undo a whole generation. We must either get her ravished or be rid of her. When she should do for clients her fitment, and do me the kindness of our profession, she has me her quirks, her reasons, her master- 15 reasons, her prayers, her knees, that she would make a puritan of the devil if he should cheapen a kiss of her.

BOULT Faith I must ravish her, or she'll disfigure us of all our cavalleria and make our swearers priests.

Act 4, Scene 5 4.5] *Malone subst.: not in Q* 9 SD.1] F3; *Exit Q* 9 SD.2] *Malone: Enter Bawdes 3. Q* 19 cavalleria] Q (Caulereca)

Act 4, Scene 5

Location Miteline.

6 shall's A combination of 'let us' and 'shall we' (Abbott 215).

7 vestals vestal virgins, see 3.4.10 n.

9 rutting copulation.

9 SD.2 *Enter* . . . BOULT Most editors mark a new scene here, but as the Oxford editors remark, there is no reason that the Gentlemen could not be exiting at one door while the bawds enter at another (the imaginary location, the brothel, is the same).

12 Priapus A god of fertility, son to Dionysus; a figure of lechery, a Greek personification of the erect penis.

13 generation Because of Marina's frigidity, a 'whole generation' of offspring will not be begotten.

14 fitment duty, i.e. what befits her responsibility as a prostitute.

14-15 do me . . . has me For the suppression of the preposition before the pronoun in these phrases, see Abbott 220. In modern speech one would say 'and do to me the kindness of our profession, she has for me'; the 'old dative', as Abbott calls it, survives in a few modern expressions such as 'Will you do me the honour'.

15 quirks verbal subtleties, quibbles.

17 cheapen bargain for.

19 cavalleria chivalry, a body of knights (Italian); here used ironically to describe the brothel's customers.

19 swearers users of profane language; but more specifically pertaining here to a group in society known as 'swearers' or 'swaggerers', who frequented taverns and bawdy houses. Pistol is Shakespeare's best-known example; see 2*H4* 2.4.

PANDER Now the pox upon her green sickness for me. 20  
 BAWD Faith there's no way to be rid on't but by the way to the pox.

*Enter* LYSIMACHUS

Here comes the Lord Lysimachus disguised.

BOULT We should have both lord and lown if the peevish baggage  
 would but give way to customers.

LYSIMACHUS How now, how a dozen of virginities? 25

BAWD Now the gods to bless your honour.

BOULT I am glad to see your honour in good health.

LYSIMACHUS You may so, 'tis the better for you that your resorters  
 stand upon sound legs. How now, wholesome Iniquity, have you  
 that a man may deal withal and defy the surgeon? 30

BAWD We have here one sir, if she would, but there never came her like  
 in Miteline.

LYSIMACHUS If she'd do the deeds of darkness thou wouldst say.

BAWD Your honour knows what 'tis to say well enough.

LYSIMACHUS Well, call forth, call forth. 35

*[Exit Bawd]*

BOULT For flesh and blood sir, white and red, you shall see a rose, and  
 she were a rose indeed, if she had but –

21 SD] *Oxford*: after line 24 Q 29 legs. How now, wholesome Iniquity, have you | *Malone subst.*: legges, how now? wholesome iniquity haue you, Q 35 SD] *This edn*; not in Q 37 but – | *Malone*: but, Q

20 green sickness Literally, anaemia suffered by young women, here derogatively referring to her sexual inexperience, which the Pander regards as a disease.

21 pox syphilis; the word was also used as a mild curse as in 20, hence the connection made by the Bawd.

23 lown low-bred fellow.

25 how i.e. at what price, how much.

29 wholesome Iniquity This phrase seems to be addressed either to the Bawd or Boulton, in allusion to the Vice of the Tudor interludes; Iniquity is the Vice's name in *Nice Wanton* (1550) and *Darius* (1565).

30 deal withal... surgeon have safe sexual intercourse with, not subsequently requiring the doctor.

33 deeds of darkness acts of copulation. Compare *Lear* 3.4.87–8, 'did the act of darkness with her'; usually singular, but in a brothel many such deeds may be imagined.

35 SD, 41 SD The SD at 9 brought the three brothel-keepers (the Pander, the Bawd, and Boulton)

on stage. The Pander's last speech is at 20. Someone must leave the stage to bring Marina forth, as commanded by Lysimachus at 35. The Oxford editors propose the Pander who, however, seems not to have any other immediate connection with Marina. Most editors follow Dyce in sending Boulton to fetch her at 41, bringing him and Marina back after the Bawd's encomium in 43. It seems simpler to give the Bawd the exit that Lysimachus' command implies at 35, and to move the entry (as Oxford does) to follow 41. Though this leaves the Pander with nothing overt to do, it seems a more natural theatrical sequence in view of the Bawd's ensuing anxious dialogue with Marina.

36 white and red A mixture of white and red found in the mottled or variegated roses; see Ellacombe, p. 253. The image of the rose is continued in 42.

37 but – 'A thorn' or 'a prickle' is understood, according to the proverb 'no rose without a thorn', with the bawdy innuendo that a 'rose' (vagina) implies a 'thorn' (penis). Compare *AYLI* 3.2.111–12, 'He that sweetest rose will find / Must find love's

LYSIMACHUS What prithe?e?

BOULT O sir, I can be modest.

LYSIMACHUS That dignifies the renown of a bawd no less than it gives  
a good report to a number to be chaste. 40

[Enter BAWD with MARINA]

BAWD Here comes that which grows to the stalk, never plucked yet I  
can assure you. Is she not a fair creature?

LYSIMACHUS Faith, she would serve after a long voyage at sea. [*Paying  
the Bawd*] Well there's for you, leave us. 45

BAWD I beseech your honour give me leave, a word and I'll have done  
presently.

LYSIMACHUS I beseech you do.

BAWD [*To Marina*] First, I would have you note, this is an honourable  
man. 50

MARINA I desire to find him so, that I may worthily note him.

BAWD Next he's the governor of this country, and a man whom I am  
bound to.

MARINA If he govern the country you are bound to him indeed, but how  
honourable he is in that I know not. 55

BAWD Pray you, without any more virginal fencing, will you use him  
kindly? He will line your apron with gold.

MARINA What he will do graciously I will thankfully receive.

LYSIMACHUS Ha' you done?

BAWD My lord she's not paced yet, you must take some pains to work 60

40 dignifies] Q4; dignities Q 41 chaste.] Q; chaste. [*Exit Boul*] Dyce 41 SD] *This edn; not in Q; Enter Boul* with Marina / Dyce (in line 43) 44-5 SD] Edwards subst.; not in Q 46 leave, a word and] Malone subst.; leaue a word, and Q 49 *To Marina*] Malone; not in Q

prick', *Ven.* 574, 'What though the rose have prickles, yet 'tis pluck'd.'

40-1 That . . . chaste 'That' = modesty, 'to be' = for being; paraphrased: 'Modesty dignifies a bawd's reputation no less than it dignifies the reputation of many for being chaste'. Lysimachus is commenting on the specious nature of Boul's claim to modesty.

44 Faith . . . sea i.e. she would satisfy a sex-starved (and therefore indiscriminating) sailor. This seems to depreciate the Bawd's praise; no doubt Lysimachus pretends not to be impressed.

51 worthily note respect.

56 virginal fencing verbal quibbling about honourable (and therefore, to the Bawd, incomprehen-

sible) concerns. Marina has just engaged in what the Bawd describes as 'virginal fencing' by challenging the Bawd's meaning of 'note' and 'bound' in the previous lines; and she continues in this style of linguistic fencing in her interview with Lysimachus from 65 ff.

58 graciously (1) like a gentleman, (2) (religious sense): in a state of grace.

60-1 paced . . . manage Images taken from the training of horses; 'paced' = broken in, trained in its paces; 'manage' = handling. Compare *TNK* 5.4.68-9, 'Forgets school-doing, being therein train'd, / And of kind manage', or *AYLI* 1.1.11-13, and see Williams pp. 985-6.

her to your manage. Come we will leave his honour and her together, go thy ways.

[*Exeunt Bawd, Pander, Boult*]

LYSIMACHUS Now pretty one, how long have you been at this trade?

MARINA What trade, sir?

LYSIMACHUS Why, I cannot name it but I shall offend.

65

MARINA I cannot be offended with my trade, please you to name it.

LYSIMACHUS How long have you been of this profession?

MARINA E'er since I can remember.

LYSIMACHUS Did you go to't so young, were you a gamester at five, or at seven?

70

MARINA Earlier too sir, if now I be one.

LYSIMACHUS Why, the house you dwell in proclaims you to be a creature of sale.

MARINA Do you know this house to be a place of such resort and will come into't? I hear say you're of honourable parts and are the governor of this place.

75

LYSIMACHUS Why, hath your principal made known unto you who I am?

MARINA Who is my principal?

LYSIMACHUS Why, your herb-woman, she that sets seeds and roots of shame and iniquity. Oh you have heard something of my power, and so stand aloft for more serious wooing, but I protest to thee pretty one, my authority shall not see thee, or else look friendly upon thee. Come, bring me to some private place: come, come.

80

MARINA If you were born to honour show it now;

85

62 SD] *Malone; not in Q* 65 name it] F3 (name't); name Q 85-7 *Marina* If . . . it.] *Rowe's lineation; prose Q*

69 **gamester** sexual player, prostitute. Although it could refer to amateurs, the term here is obviously used of the professional, with the implication of gambling, taking the risks of the profession. See Williams, pp. 575-6.

73 **creature of sale** prostitute, one who sells her body.

75 **parts** qualities.

77 **principal** employer.

80 **herb-woman** Neither *OED* nor Williams recognises a cant meaning for this; it means what it says, a woman who deals in herbs. Lysimachus explains his figurative meaning in the next lines.

82 **aloft** up high; i.e. to take a high moral ground.

83 **authority . . . thee** In the previous lines Lysimachus has supposed that Marina is playing hard to get in order 'for more serious wooing' (82)

which he now assures her is impossible for one of his noble status and rank, the conditions of which she cannot share or hope to attain through him because of what he takes to be her profession.

85-6 **born . . . put upon** The distinction is one where honour is attained by virtue of being born into it (i.e. noble origins) and one which is attained by virtue of an office which is bestowed. Although some of the preceding dialogue, especially Marina's lines, can be structured into pentameters, other lines resist. It is dramatically preferable to delay Marina's adoption of verse to this point, when her naturally eloquent and elevated style, befitting her moral nature, produces corresponding verse from Lysimachus, the first sign that he is not irredeemable.



If put upon you, make the judgement good  
That thought you worthy of it.

LYSIMACHUS

How's this? How's this?

Some more, be sage.

MARINA

For me that am a maid,

Though most ungentle fortune have placed me in  
This sty, where since I came diseases have  
Been sold dearer than physic – that the gods  
Would set me free from this unhallowed place,  
Though they did change me to the meanest bird  
That flies i'th'purer air!

90

LYSIMACHUS

I did not think

Thou couldst have spoke so well, ne'er dreamed thou couldst.  
Had I brought hither a corrupted mind,  
Thy speech had altered it, hold, here's gold  
For thee, persever in that clear way thou goest  
And the gods strengthen thee.

95

MARINA

The good gods preserve you.

LYSIMACHUS For me, be you thoughten that I came with

100

No ill intent, for to me the very doors  
And windows savour vilely, fare thee well,  
Thou art a piece of virtue, and I doubt not  
But thy training hath been noble, hold,  
Here's more gold for thee, a curse upon him,

105

87–91] *This edn's lineation; prose Q* 92–6] *Rowe's lineation; prose Q* 97–107] *This edn's lineation; prose Q*

90 sty filthy dwelling; here figuratively meant as a place of bestial debauchery (Schmidt); compare *Ham.* 3.4.93–4, 'Stew'd in corruption, honeying and making love / Over the nasty sty'.

90–1 diseases . . . physic Paraphrased: 'the brothel's sicknesses cost more than doctors' cures'.

93 meanest smallest, most humble.

95 spoke spoken; see Abbott 343.

96–107 Q's punctuation of commas has been largely retained here for dramatic effect. Like Antiochus in his conversation with Thaliard in 1.1, Lysimachus is embarrassed: he is trying to make a graceful exit with his foot in his mouth, and his discomfort is better conveyed by running on his phrases than by grammatical correctness. Despite the efforts of well-meaning and moral editors, there is nothing to suggest that Lysimachus brought anything but a 'corrupted mind' to the brothel (he is known there and obviously frequents the place as a

customer), and in these lines is trying to redeem some semblance of honour in front of the virtuous maid who has shamed him. His words, then, suggest someone who is trying to make the best of a humiliating situation. Obviously, this does not as yet redeem his moral character, nor by any means make him yet a suitable husband for Marina: the emphasis is rather on the dramatic effect of the heroine's moral conversion of the libertine, a theme Shakespeare also treats in *MM* and *AWW*.

98 persever continue (the accent is on the second syllable).

98 clear unspotted, unstained, pure; compare *TNK* 1.1.30–1, 'The honor of your bed, and for the sake / Of clear virginity'.

100 be you thoughten think.

103 piece of virtue i.e. a perfect specimen, a masterpiece of chastity; compare *Temp.* 1.2.56, 'Thy mother was a piece of virtue', and *Ant.* 3.2.28.



Die he like a thief that robs thee of thy goodness,  
If thou dost hear from me it shall be for thy good.

[Enter BOULT]

BOULT I beseech your honour one piece for me.

LYSIMACHUS Avaunt, thou damnèd door-keeper.

Your house, but for this virgin that doth prop it,

110

Would sink and overwhelm you. Away. [Exit]

BOULT How's this? we must take another course with you. If your  
peevish chastity, which is not worth a breakfast in the cheapest  
country under the cope, shall undo a whole household, let me be  
gelded like a spaniel, come your ways.

115

MARINA Whither would you have me?

BOULT I must have your maidenhead taken off, or the common hangman  
shall execute it. Come your ways, we'll have no more gentlemen  
driven away, come your ways I say.

Enter BAWD

BAWD How now, what's the matter?

120

BOULT Worse and worse mistress, she has here spoken holy words to  
the Lord Lysimachus.

BAWD Oh abominable.

BOULT He makes our profession as it were to stink afore the face of the  
gods.

125

BAWD Marry hang her up for ever.

BOULT The nobleman would have dealt with her like a noble man, and  
she sent him away as cold as a snowball, saying his prayers too.

BAWD Boul't take her away, use her at thy pleasure, crack the glass of her  
virginity, and make the rest malleable.

130

107 SD] *Malone; not in Q* 109–11] *This edn's lineation; prose Q* 111 SD] *Rowe; not in Q* 118 ways] *Dyce; way Q* 119 SD  
BAWD] *Rowe; Bawdes Q* 126 Marry] *Q4; Marie Q*

108 piece See 4.2.34 n.

109 Avaunt Begone.

109 door-keeper A word commonly used for  
panders and bawds who stationed themselves at the  
door of the brothel either to prevent untimely intrusion  
(see *Oth.* 4.2.27–30 and 93–4), or perhaps to  
invite custom.

113 peevish perverse, obstinate, coy (*OED* sv  
a 4).

114 cope sky; see 1.1.101–3 n.

114 undo beggar, ruin financially.

117–18 hangman . . . execute With a play on

'head' of 'maidenhead'. Compare *Rom.* 1.1.23–6, 'I  
will cut off their heads. / The heads of maids? / Ay,  
the heads of maids, or their maidenheads.'

118 ways Q's line is set so very tightly (two ab-  
breviations, and no spacing around commas) that it  
is possible that the terminal 's' was omitted  
deliberately.

129–30 crack . . . virginity The comparison of  
virginity to glass was proverbial (Tilley w646, 'A  
woman and a glass are ever in danger'); compare  
*MM* 2.4.124–6.

130 malleable capable of being fashioned or

BOULT And if she were a thornier piece of ground than she is, she shall be ploughed.

MARINA Hark, hark you gods.

BAWD She conjures! Away with her, would she had never come within my doors. Marry hang you. She's born to undo us. Will you not go the way of womenkind? Marry come up my dish of chastity with rosemary and bays. 135

[*Exit*]

BOULT Come mistress, come your way with me.

MARINA Whither wilt thou have me?

BOULT To take from you the jewel you hold so dear. 140

MARINA Prithee tell me one thing first.

BOULT Come now your one thing.

MARINA What canst thou wish thine enemy to be?

BOULT Why, I could wish him to be my master, or rather my mistress.

MARINA Neither of these are so bad as thou art, since they do better thee in their command. Thou holdst a place for which the painedst fiend of hell would not in reputation change. Thou art the damned door-keeper to every coistrel that comes enquiring for his Tib, to the cholerick fisting of every rogue thy ear is liable, thy food is such as hath been belched on by infected lungs. 145

BOULT What would you have me do? Go to the wars, would you? where a man may serve seven years for the loss of a leg and have not money enough in the end to buy him a wooden one? 150

134 conjures! Away] *This edn*; coniures, away Q 137 SD] Q4; not in Q

adapted (*OED* sv *a* 2). Once Marina has lost her virginity she will be adaptable to the trade of prostitution, the Bawd thinks.

132 ploughed penetrated sexually. See Williams pp. 1058–9, and compare *Ant.* 2.2.227–8: 'She made great Caesar lay his sword to bed; / He ploughed her, and she cropp'd.'

134 conjures invokes supernatural aid by the use of magic. This inverted sense of morality is typical of the three bawds.

136 Marry come up A proverbial phrase of reproof (*Dent* M699.2), meaning something like modern English 'Get along with you.'

136–7 dish . . . bays The Bawd sees Marina as a roasted dinner, garnished with herbs ('bays'), for Boul's pleasure.

138 your way i.e. the 'way of womenkind' as in 136; there is no need to emend to 'ways'.

140 jewel virginity.

143 What . . . enemy . . . be A riddle which ini-

tiates Marina's attempt to outmanoeuvre Boul; 'enemy' is the devil. Boul's reply (144) suggests he is at a loss.

145–65 Most editors, following Rowe and Malone, attempt to force Marina's speeches here into verse. But the verse that results is so appalling that it is preferable to leave the speeches prose.

145–6 since . . . command i.e. 'they are superior to you since they have you in their command'.

146 painedst most tormented.

148 coistrel knave, base fellow (*OED* sv *sb* 2).

148 Tib As a proper name, typifying women of the lower class; whore (see Williams, p. 1388).

149 fisting The action of the verb 'to fist', see *OED* v<sup>1</sup> 4, hence 'fisting' *vbl. n*; citing this example: 'making to accept'.

151–3 Boul's argument against going to war echoes Falstaff's 'honour' monologue in *1H4* 5.1.

MARINA Do anything but this thou dost, empty old receptacles, or  
common shores of filth, serve by indenture to the common hang- 155  
man. Any of these ways are yet better than this, for what thou  
professest, a baboon, could he speak, would own a name too dear.  
That the gods would safely deliver me from this place! Here, here's  
gold for thee: if that thy master would gain by me, proclaim that I  
can sing, weave, sew, and dance, with other virtues which I'll keep 160  
from boast, and will undertake all these to teach. I doubt not but  
this populous city will yield many scholars.

BOULT But can you teach all this you speak of?

MARINA Prove that I cannot, take me home again and prostitute me to  
the basest groom that doth frequent your house. 165

BOULT Well I will see what I can do for thee, if I can place thee I will.

MARINA But amongst honest women.

BOULT Faith my acquaintance lies little amongst them, but since my  
master and mistress hath bought you, there's no going but by their  
consent: therefore I will make them acquainted with your purpose, 170  
and I doubt not but I shall find them tractable enough. Come, I'll do  
for thee what I can, come your ways.

*Exeunt*

[5.0] *Enter GOWER*

Marina thus the brothel 'scapes and chances  
Into an honest house our story says.  
She sings like one immortal, and she dances  
As goddess-like to her admirèd lays:

167 women] F3; woman Q Act 5, Scene 0 5.0] *Malone subst.; not in Q*

154 receptacles containers for garbage or sewage.

155 common shores The water's edge, used for dumping garbage for the tide to wash away, or open sewers like the infamous Fleet Ditch in London.

155 by indenture i.e. contractually, as an apprentice. Compare *MM* 4.2.8–59 for the notion of the bawd turned hangman.

157 baboon . . . dear i.e. the proverbially lecherous and violent baboon would claim to possess a reputation above such a profession as Boul't's.

159 if . . . me See *CA* 1457–8, 'If so be, that thy maister wolde, / That I his good encrees sholde'.

161 these to teach So in *CA* 1472, 'I shall hir teche of thynges newe.'

165 groom stable boy, i.e. menial servant.

167 honest women So in *CA* 1465, 'Where that honeste women dwelle'.

#### Act 5, Scene 0

1–24 The only chorus in the play in which the lines rhyme alternately. For the unusual departure in the chorus's style, see Introduction, p. 30.

4 goddess-like A description attributed to other romance heroines: Imogen in *Cym.* 3.2.8, Perdita in *WT* 4.4.10, and Miranda in *Temp.* 5.1.187.

4 lays songs.

Deep clerks she dumbs, and with her neele composes 5  
 Nature's own shape, of bud, bird, branch, or berry,  
 That even her art sisters the natural roses;  
 Her inckle, silk, twin with the rubied cherry;  
 That pupils lacks she none of noble race  
 Who pour their bounty on her, and her gain 10  
 She gives the cursèd bawd. Here we her place,  
 And to her father turn our thoughts again  
 Where we left him on the sea. We there him lost,  
 Where, driven before the winds, he is arrived  
 Here where his daughter dwells; and on this coast 15  
 Suppose him now at anchor. The city strived  
 God Neptune's annual feast to keep, from whence  
 Lysimachus our Tyrian ship espies  
 His banners sable, trimmed with rich expense,  
 And to him in his barge with fervour hies. 20  
 In your supposing once more put your sight:  
 Of heavy Pericles, think this his bark,  
 Where what is done in action – more, if might –  
 Shall be discovered; please you sit and hark. *Exit*

6 berry,] Q4; berry. Q 7 roses;] *Malone*; Roses Q 8 silk, twin] Q2 *subst.*; Silke Twine, Q 13 lost] *Malone*; left Q 14 Where] Q; Whence *Steevens* 20 fervour] Q (*corr.*), (feruer); former Q (*uncorr.*)

5 Deep clerks . . . dumbs She silences ('dumbs') profound scholars ('deep clerks') with her learning.

5 neele needle.

7 sisters makes her work as good as.

8 inkle linen thread or yarn.

8 twin . . . cherry i.e. Marina's embroidery is a perfect imitation of the object it represents. Compare the collocation of 'twin' with 'cherry' in *TNK* 1.1.178, 'Her twinning cherries shall their sweetness fall', and *MND* 3.2.207–8, 'So we grew together / Like to a double cherry.'

9 race class, family.

14 Where In the relative or conjunctive use (*OED* sv II.5) as a correlative to 'there': 'in or at the place in which'.

17 Neptune's annual feast A festival in honour of the god held on 23 July. As so much of the play is

dominated by the sea it is appropriate that Neptune's feast should mark the occasion of Pericles' reunion with his daughter. *PPA* makes the occasion Apollonius' own birthday.

19–20 His . . . him Its . . . it.

19 sable black. Pericles is in mourning for Marina.

19 trimmed . . . expense Colours and ensigns in great ships, and especially such as belonged to a king, were often used by way of trim and hung out at every yard-arm.

20 hies hurries.

21 Again, Gower's constant appeal is to the imagination: i.e. see with or in your imagination.

22 heavy sorrowful.

22 this i.e. the stage.

23 if might if it were possible.

24 discovered shown, displayed.

[5.1] *Enter HELLICANUS, to him two SAILORS[, the First of Tyre, the Second of Miteline]*

I SAILOR Where is Lord Hellicanus? He can resolve you,  
 O here he is. Sir,  
 There is a barge put off from Miteline,  
 And in it is Lysimachus the governor,  
 Who craves to come aboard, what is your will?

5

HELLICANUS That he have his, call up some gentlemen.

I SAILOR Ho gentlemen, my lord calls.

*Enter two or three GENTLEMEN*

I GENTLEMAN Doth your lordship call?

HELLICANUS Gentlemen, there is some of worth would come aboard,  
 I pray greet him fairly.

10

*Enter LYSIMACHUS[, LORD, attendants]*

I SAILOR [*To Lysimachus*] Sir,

This is the man that can in aught you would resolve you.

LYSIMACHUS Hail reverend sir, the gods preserve you.

HELLICANUS And you, to outlive the age I am,  
 And die as I would do.

LYSIMACHUS You wish me well.

15

Act 5, Scene 1 5.1] *Malone subst.; not in Q 0 SD.1-2 the First of Tyre, the Second of Miteline*] *This edn, after Malone ('one belonging to the Tyrian vessel, the other to the barge'); not in Q 1-5] Steevens's lineation subst.; prose Q 7 SH] Malone subst.; 2. Say. Q 9-10] Steevens's lineation; prose Q 10 SD LORD, attendants] This edn; not in Q 11 SD] This edn; not in Q 11-12] This edn's lineation; prose Q 13] reverend] Q (reuerent) 14-15] Malone's lineation; prose Q 15-18] Rowe's lineation; prose Q*

### Act 5, Scene 1

Location Miteline. The main platform of the stage may be taken as the deck of Pericles' ship, with a curtained discovery space for Pericles' appearance at 31; the doors, in this staging, lead to the waiting barge from Miteline.

1-22 There is much coming and going in this opening scene which, as many editors have rightly remarked, is confusing to read. Shakespeare is dramatising formal naval protocol: Falconer observes, 'Shakespeare chooses to lead up to the meeting [between Lysimachus and Pericles] with the ceremony that belongs to an official visit [on board a ship]. In this, he draws on his knowledge of the uses of flags and ensigns and of the laws on the right of entry into harbours by foreign

vessels . . . Hellicanus sees that no point of ceremony is omitted [6-10] . . . the gentlemen escort the Governor on board their own ship. Formal compliments are exchanged and the reason for the visit stated [17-18]. This, again, is according to rule and custom . . . Before answering, Hellicanus makes sure who the visitor is . . . and on being told, with formal precision, "I am the Governor of this place you lie before", he in turn states, "Sir, our vessel is of Tyre, in it the king", and conducts the Governor to the king' (pp. 20-1).

1 resolve you satisfy you, clarify your enquiries.

5 craves earnestly requests. See 2.1.58 n.

9 some someone.

12 aught . . . resolve you explain everything to you.



Being on shore, honouring of Neptune's triumphs,  
 Seeing this goodly vessel ride before us,  
 I made to it to know of whence you are.

HELLICANUS First what is your place?

LYSIMACHUS I am the governor of this place you lie before. 20

HELLICANUS Sir, our vessel is of Tyre, in it the king,  
 A man who for this three months hath not spoken  
 To anyone, nor taken sustenance,  
 But to prorogue his grief.

LYSIMACHUS Upon what ground is his distemperature? 25

HELLICANUS 'Twould be too tedious to repeat,  
 But the main grief springs from the loss  
 Of a belovèd daughter and a wife.

LYSIMACHUS May we not see him?

HELLICANUS You may, but bootless.

In your sight, he will not speak to any. 30

LYSIMACHUS Yet let me obtain my wish.

HELLICANUS Behold him.

[Discovers PERICLES]

This was a goodly person till the disaster  
 That one mortal night drove him to this.

LYSIMACHUS Sir, King, all hail, the gods preserve you;  
 Hail, royal sir. 35

HELLICANUS It is in vain; he will not speak to you.

LORD [To *Hellicanus*] Sir, we have a maid in Miteline

19-25] *Steevens's lineation subst.; prose Q 26-9] Malone's lineation; prose Q 29-31] This edn's lineation; prose Q 29-30 bootless. In your sight, he] This edn; bootlesse. Is your sight see, Q (uncorr.); bootlesse. Is your sight, hee Q (corr.); bootless is your sight, he Q4 30-2 [Hellicanus]... any. / Lysimachus Yet... wish. / Hellicanus. Behold... This.] Q4 subst.; [Hell.]... wish. / Lys. Behold... person. / Hell. Till... this Q 31 SD] Malone subst.; not in Q 33 night] Malone; wight Q 34-5] Dyce's lineation; prose Q 34 Sir, King,] Oxford; Sir King Q 37-8] This edn's lineation; prose Q 37 SD] This edn; not in Q*

16 Neptune's triumphs public festivities in honour of Neptune; see 5.0.17 n.

19 place official position. The word is used in a different sense in 20.

21 in it the king For the image of the melancholy king who has taken to ship, compare *WT* 4.4.762-5, 'The King is not at the palace. He is gone aboard a new ship to purge melancholy... for... thou must know the King is full of grief.'

24 prorogue prolong (*OED* sv *v* 1).

29-30 See Supplementary Note.

29 bootless unavailing.

31 SD *PA* has Pericles lying on a couch, which

seems reasonable if the couch can be thrust forward: Pericles invites Marina to sit beside him at 138. The curtained discovery space would be the natural place for Pericles' first appearance, but since the scene is the lengthy climax of the play it would surely take place on the main part of the stage. A 'discovery' could simply mean drawing a curtain, or the more complex event we hypothesize here, involving the use of stage-keepers or supernumeraries to move the couch forward.

33 one mortal night i.e. the night of Thaisa's death; though Pericles' actual present condition is owing to the death of his daughter, the two deaths are closely connected.

I durst wager would win some words of him.

LYSIMACHUS 'Tis well bethought.

She, questionless, with her sweet harmony, 40

And other chosen attractions, would allure

And make a battery through his defend parts,

Which now are midway stopped.

She is all happy as the fairest of all,

And her fellow maids, now upon 45

The leafy shelter that abuts against

The island's side.

HELLICANUS Sure all effectless, yet nothing we'll omit

That bears recovery's name.

[Exit Lord]

But since your kindness

We have stretched thus far, let us beseech you 50

That for our gold we may provision have,

Wherein we are not destitute for want,

But weary for the staleness.

LYSIMACHUS

O sir, a courtesy,

Which if we should deny, the most just God

For every graff would send a caterpillar, 55

39–58] *Malone's lineation; prose Q* 42 defend parts] *Q; defended parts Q2; deafen'd ports NS, conj. Steevens* 45 And her fellow maids, now] *Q; And with her fellow maids, is now Malone* 49 sd] *Malone; not in Q*

38 durst dare.

41 chosen choice, excellent.

41 allure draw forth (*OED* sv *v* 4; earliest citation 1616). As the word need not have a sexual implication, the Oxford editors' absurd comment ('*Allure* seems singularly inappropriate, as though Marina . . . were expected to arouse Pericles sexually') and unnecessary emendation ('*allarum*') can be rejected.

42–3 battery . . . stopped Marina's qualities are expressed in military terms: the force of the battery will break down Pericles' defended ('defend'; see Abbott 22 for the licence of converting one part of speech into another) body ('parts' = that which pertains to the body, either a member or the whole) that are now halfway ('midway') to being suppressed ('stopped'). *Q*'s 'defend' might well = deafened.

45 And . . . maids This, taken with the preceding and subsequent lines, makes an awkward construction, leading most editors to print 'And with her fellow maids'. But the phrase does not pertain to a group of women who are now on shore with

Marina, but rather to a generic group, here used as a comparison with Marina's virtues: she is all happy as the fairest of all and the fairest of her contemporaries.

45 now is now.

48 all entirely, completely.

48 effectless without result, useless.

52 for because of.

54 God A shift from the use of the plural pagan gods found throughout the play to the singular deity which, in the context, sounds right in view of the charity that Lysimachus offers. The singular 'God' also occurs at 2.5.85 in the context of a marriage blessing. It is not unusual to find the pagan and Christian deities combined in Shakespeare. See C. S. Lewis, writing of the philosophical iconography of the Renaissance Platonists: 'They believed not only that all myths and hieroglyphics hide a profound meaning, but also that this ancient pagan meaning is really in accordance with Christianity' (*Spenser's Images of Life*, ed. A. Fowler, 1967, p. 9).

55 graff grafted plant (*OED* sv *sb*').

And so inflict our province; yet once more  
 Let me entreat to know at large the cause  
 Of your king's sorrow.

HELLICANUS

Sit, sir, I will recount it to you –

[*Enter MARINA and another Maid*]

But see I am prevented.

LYSIMACHUS O, here's the lady that I sent for.

60

Welcome fair one. Is't not a goodly present?

HELLICANUS She's a gallant lady.

LYSIMACHUS She's such a one, that were I well assured

Came of a gentle kind, and noble stock,

I do wish no better choice and think me rarely to wed.

65

[*To Marina*] Fair one, all goodness that consists in beauty,

Expect even here, where is a kingly patient.

If that thy prosperous and artificial feat

Can draw him but to answer thee in aught,

Thy sacred physic shall receive such pay

70

As thy desires can wish.

MARINA

Sir, I will use

My utmost skill in his recovery, provided

That none but I and my companion maid

Be suffered to come near him.

[*Marina sings*]

58–9] *Collier's lineation; prose Q* 58 SD *Enter MARINA*] Q4; *not in Q* 58 SD *and another Maid*] *Malone subst.; not in Q* 61 present] Q; *presence Malone* 64–5] Q4's *lineation; lined* Came . . . wish / No . . . wed Q 65 I do] Q; I'd Q4 65 to wed] Q; wed Q4 66 SD] *This edn; not in Q* 66 one.] *Malone; on Q* 68 feat] *Collier; fate Q* 71–4] *Malone's lineation; prose Q* 74 SD] *Malone; The Song Q (after this edn's line 77; see Commentary)*

56 inflict afflict, assail, with something painful or disagreeable (*OED sv v 2*, citing this line).

57 at large in full.

58 Sit Hellicanus' invitation indicates that there are chairs or stools on stage in addition to Pericles' couch.

58 SD The other Maid is required (73), but she is a great nuisance. Perhaps she accompanies Marina's song, but it is theatrically unthinkable that she should be present during the great recognition scene. Most directors sensibly cut the line and the character.

59 prevented anticipated in action (*OED Prevent v 2*).

61 goodly present Most editors, following Malone, emend to 'presence' referring to Marina's comely personage or bearing; but Q's 'present'

makes good sense in that her therapeutic qualities are being offered as a gift to the ailing king.

64 Came . . . kind Decended from a gentle, i.e. well-born, family.

66 consists resides.

67–70 The situation of a heroine administering to a royal patient is mirrored in *AWW* 2.1.110 ff.

67 Expect The object of the verb is 'kingly patient'.

68 prosperous successful.

68 artificial skilful (*OED a 6*), i.e. in the art of medicine, the 'sacred physic' in 70.

68 feat Q's 'fate' is a variant spelling of 'feat' (*OED sv sb*).

74 suffered allowed.

74 SD What does Marina sing? Like many songs sung in Elizabethan drama, this one is lost. There is

LYSIMACHUS Marked he your music?

MARINA No, nor looked on us.

75

LYSIMACHUS See, she will speak to him. Come, let us leave her,  
And the gods make her prosperous.

[*Exeunt all except Pericles and Marina*]

MARINA Hail sir, my lord lend ear.

PERICLES [*Pushing her away*] Hum, ha.

MARINA I am a maid, my lord, that ne'er before

80

Invited eyes, but have been gazed on like a comet.

She speaks, my lord, that may be hath endured

A grief might equal yours, if both were justly weighed.

Though wayward fortune did malign my state,

My derivation was from ancestors

85

Who stood equivalent with mighty kings;

But time hath rooted out my parentage,

And to the world, and awkward casualties,

Bound me in servitude. [*Aside*] I will desist,

But there is something glows upon my cheek

90

And whispers in mine ear 'go not till he speak'.

75 Marked] Q4; Marke Q 76-7 Come . . . prosperous] lined as Steevens; prose Q; located here this edn; after line 74 Q 77 SD] This edn; not in Q 79 SD] Hoenerger subst.; not in Q 79-83] This edn's lineation; prose Q 84-95] Malone's lineation; prose Q 89 SD] Malone; not in Q

the text of a wretchedly bad song in *PA* which is copied from *PPA*; in *CA* she is described 'with hir harpe in honde' (line 1667), 'Where that she harpeth many a laie, / And like an angell songe with alle' (lines 1678-9). An intelligent solution was found at Stratford 1973, where Marina sang a pretty wordless melody.

76-7 Come . . . prosperous What looks like a major alteration of text is hardly that. We presume that the direction ('*The song*') is placed in Q a line late, and some relocation of Lysimachus' lines took place in consequence. While it is possible that Lysimachus and the others 'withdraw' before Marina sings, and then troop back again to ask if Pericles had marked her music, only to withdraw again, the effect might be dangerously reminiscent of amateur comic opera. We propose that Marina sings in front of everyone, following which Lysimachus makes the proposal that they withdraw. If the direction for the song was inserted ambiguously in the MS., it might have caused the compositor's misprision.

79 SD Q has no direction, but 'You would not do me violence' (95) and 'when I did push thee back'

(123) require some sort of physical action here. The sources specify violent action: in *CA* Pericles is 'wroth, / And after hir with his honde / He smote' (lines 1700-2); in *PPA* Apollonius 'rose up sodainly, and stroke the maiden on the face with his foote, so that shee fell to the ground, and the bloud gushed plentifully out of her cheekes' (pp. 466-7). It is not surprising that Shakespeare elected a less brutal action, but one which nonetheless incorporates the romance convention in which the heroine is struck or wounded: compare *Cym.* 5.5.229 when Posthumus strikes the disguised Imogen, and *WT* 4.4.425 ff. when Polixenes threatens to mutilate the beauty of Perdita and to devise her cruel death.

80 I . . . maid So in *CA*, line 1704, 'I am a mayde.'

81 like a comet Compare *1H4* 3.2.47, 'But like a comet I was wond'ered at'.

84 wayward capricious, contrary.

88 awkward casualties adverse accidents; 'casualties' is from the Latin *casus* = event.

90 something . . . cheek i.e. she feels an inward prompting, the excitement of which causes her cheek to flush and prevents her from leaving.



PERICLES 'My fortunes – parentage – good parentage –  
To equal mine –' Was it not thus? What say you?

MARINA I said, my lord, if you did know my parentage  
You would not do me violence.

PERICLES I do think so.

95

Pray you turn your eyes upon me.  
You're like something that – What country-woman?  
Here of these shores?

MARINA No, nor of any shores,

Yet I was mortally brought forth and am  
No other than I appear.

100

PERICLES I am great with woe, and shall deliver weeping.

My dearest wife was like this maid,  
And such a one my daughter might have been:  
My queen's square brows, her stature to an inch,  
As wand-like straight, as silver-voiced, her eyes  
As jewel-like and cased as richly, in pace  
Another Juno, who starves the ears she feeds

105

95–6] *This edn's lineation; prose Q* 97–8] *Dyce's lineation; prose Q* 97–8 that – What country-woman? Here] *Malone subst.; that, what Country women heare Q* 98 shores? . . . shores,] *Malone; shewes? . . . shewes, Q* 98–100] *Malone's lineation; prose Q* 101–9] *This edn's lineation; prose Q*

92 parentage . . . parentage A phrase of great resonance, sounding the central concept of lineage and family, so central to the recognition scenes of the last plays.

93 thus? . . . you? The recognition scene is developed through the protracted use of questions and answers which tell a story; in *CA* this is condensed into a few lines; in *PPA* the whole of the story is told continuously, and not in reply to questions, immediately after Apollonius has struck his daughter. For the dramatic use Shakespeare makes of this narrative technique see Introduction, pp. 45–6.

97 What country-woman? 'A woman of what country?' Compare *TN* 5.1.231 'What countryman? What name? What parentage?'

98–100 No . . . appear Marina's answer is ironically presented in the form of a riddle, heard here with perplexity by a man who began the play solving a riddle with ease.

99 mortally humanly, i.e. not by spirits, since she was not born on land, yet she is none other than she appears, i.e. a human.

101 great . . . deliver weeping See *TNK* 5.3.137–8 for a similar association of weeping with birth, 'I see one eye of yours conceives a tear, / The

which it will deliver.' This is a pregnant conceit in more than one sense, since it is central to the play's themes of birth, life, death, and rebirth. The conceit continues to manifest itself throughout the recognition scene with increasing intensity: see 190 and n. and Introduction, pp. 47–8. For a similarly elaborated image which collocates woe and birth, compare *R2* 2.2.62–6, 'thou art the midwife to my woe, / And Bullingbrook my sorrow's dismal heir. / Now hath my soul brought forth her prodigy, / And I, a gasping new-deliver'd mother, / Have woe to woe, sorrow to sorrow join'd.'

102–3 Like Pericles, Leontes sees a resemblance of his wife in his daughter; see *WT* 5.1.227–8, 'I thought of her, / Even in these looks I made', and 5.2.35–6, 'the majesty of the creature in resemblance of the mother'.

104 square brows A forehead as high as it is broad, consequently a high forehead (Schmidt).

106 jewel-like and cased as richly Compare 3.2.95–6, 'behold her eyelids, / Cases to those heavenly jewels'.

106–7 in pace . . . Juno The goddess was often recognised by her walk; see *Temp.* 4.1.102, 'Great Juno comes, I know her by her gait', an echo of Virgil's *Aeneid*, 'vera incessu patuit dea' (1.405).



And makes them hungry the more she gives them speech.  
Where do you live?

MARINA Where I am but a stranger. From the deck 110  
You may discern the place.

PERICLES Where were you bred?  
And how achieved you these endowments which  
You make more rich to owe?

MARINA If I should tell my history, it would seem  
Like lies disdained in the reporting.

PERICLES Prithee speak. 115

Falseness cannot come from thee, for thou  
Lookest modest as justice, and thou seemst  
A palace for the crownèd truth to dwell in.  
I will believe thee and make senses credit  
Thy relation to points that seem impossible, 120  
For thou lookst like one I loved indeed.  
What were thy friends?

Didst thou not say when I did push thee back,  
Which was when I perceived thee, that thou camst  
From good descending?

MARINA So indeed I did. 125

PERICLES Report thy parentage. I think thou saidst  
Thou hadst been tossed from wrong to injury,  
And that thou thought'st thy griefs might equal mine  
If both were opened.

MARINA Some such thing I said,  
And said no more but what my thoughts 130  
Did warrant me was likely.

PERICLES Tell thy story.  
If thine, considered, prove the thousandth part

110-15] *Malone's lineation; prose Q* 116-22] *This edn's lineation; prose Q* 118 palace] *Q (Pallas)* 123-9] *Malone's lineation; prose Q* 123 say] *Malone; stay Q* 128 thought'st] *Malone; thoughts Q* 129-31] *Collier's lineation; prose Q* 132-9] *Malone's lineation; prose Q* 132 thousandth] *Sewell; thousand Q*

107-8 who . . . speech Compare *Ham.* 1.2.144-5, 'As if increase of appetite had grown / By what it fed on', *Ant.* 2.2.236-7, 'she makes hungry / Where most she satisfies'.

113 to owe i.e. by owning them.

115 disdained in the reporting rejected in the very act of speaking.

119 credit account as true.

120 Thy relation What you recount.

122 friends relations; see 4.1.20 and n., 'Whir-

ring me from my friends'. The question is repeated at 136.

123 push thee back See 79 SD and n.

125 descending lineage, descent.

126-7 I . . . tossed . . . injury Marina has not in fact said any of this, but 'thou saidst' is not to be taken literally; the use of the word 'tossed', associated as it usually is with the sea, is ironically poignant.

129 opened disclosed, made clear.

Of my endurance, thou art a man, and I  
 Have suffered like a girl. Yet thou dost look  
 Like Patience, gazing on kings' graves, and smiling  
 Extremity out of act. What were thy friends?  
 How lost thou thy name, my most kind virgin?  
 Recount, I do beseech thee, come sit by me.

[*Marina sits*]

MARINA My name is Marina.

PERICLES O I am mocked, and thou by some incensèd god  
 Sent hither to make the world to laugh at me.

MARINA Patience good sir, or here I'll cease.

PERICLES Nay I'll be patient; thou little knowest how thou  
 Dost startle me to call thyself Marina.

MARINA The name was given me by one that had  
 Some power, my father, and a king.

PERICLES How, a king's daughter, and called Marina?

MARINA You said you would believe me, but not to be  
 A troubler of your peace I will end here.

PERICLES But are you flesh and blood?

Have you a working pulse, and are no fairy  
 Motion? Well, speak on, where were you born?  
 And wherefore called Marina?

MARINA Called Marina,  
 For I was born at sea.

PERICLES At sea, what mother?

MARINA My mother was the daughter of a king, who died

137 thou thy] Q; thou them? Thy *Malone* 138 SD] *Oxford*; not in Q 140-50] *This edn's lineation*; prose Q 151-3] *Rowe's lineation*; prose Q 151-2 no fairy / Motion? Well] *Malone*<sup>2</sup>, *conj. Mason*; no fairy? / Motion well Q; fairy? / No motion? - well *Steevens*; no fairy? / Motion! - Well *Dyce*; no fairy? / Motion as well NS 155-7] *This edn's lineation*; prose Q

133 my endurance what I have endured; my hardship.

135-6 Like . . . act Compare *TN* 2.4.114-15, 'She sat like Patience on a monument / Smiling at grief.' Pericles compares Marina to a statue of Patience who by her very nature can smile calamity ('extremity') out of the worst it can do. The inspiration for the image comes from the funeral monuments whose statuary adorned tombs, the most elaborate being those of kings. 'Extremity' most certainly does not have to be interpreted as the extreme act of despair (i.e. suicide) though some editors have done so.

137 How lost thou thy name *Malone's* emendation 'How lost thou them [i.e. her friends]? Thy

name' is very plausible, but in a scene in which name and identity are so clearly the central issue, it is preferable to retain Q. The concepts of 'name' and identity are bound up with family (the 'friends' Marina has lost); they are the focus of repetition at 144, 145, 147, 153, 195, 200, 205.

139-41 Marina . . . laugh at me Compare the recognition scene in *Lear* 4.7.58, 'Pray do not mock me', and 67-9, 'Do not laugh at me, / For (as I am a man) I think this lady / To be my child Cordelia.'

150-2 But . . . no fairy / Motion? See Supplementary Note.

153-4 wherefore . . . sea Compare 3.3.12-13, 'My gentle babe Marina, / Whom, for she was born at sea I have named so'.

The minute I was born, as my good nurse  
Lychorida hath oft delivered weeping.

PERICLES O stop there a little, this is the rarest dream  
That e'er dulled sleep did mock sad fools withal;  
This cannot be my daughter, buried.  
Well, where were you bred? I'll hear you more  
To th'bottom of your story, and never interrupt you.

160

MARINA You scorn, believe me 'twere best I did give o'er.

PERICLES I will believe you by the syllable  
Of what you shall deliver, yet give me leave.  
How came you in these parts? Where were you bred?

165

MARINA The king my father did in Tarsus leave me,  
Till cruel Cleon with his wicked wife  
Did seek to murder me; and having wooed a villain  
To attempt it, who having drawn to do't,  
A crew of pirates came and rescued me,  
Brought me to Miteline.

170

But good sir, whither will you have me? Why do you weep?  
It may be you think me an imposture; no, good faith:  
I am the daughter to King Pericles,  
If good King Pericles be.

175

PERICLES Ho, Hellicanus?

[Enter HELLICANUS, followed by LYSIMACHUS]

HELLICANUS Calls my lord?

PERICLES Thou art a grave and noble counsellor,  
Most wise in general; tell me if thou canst  
What this maid is, or what is like to be,

180

160-5] *This edn's lineation; prose Q* 160 be my daughter, buried.] *Q* (buried.); be my daughter; buried! *F3*; be. My daughter's buried, *Stevens*; be my daughter - buried! - *Sisson* 166-8] *Malone's lineation; prose Q* 169-76] *This edn's lineation; prose Q* 176 SH] *Q4*; *Hell.* *Q* 176 SD] *This edn*; not in *Q* 177-83] *Malone's lineation; prose Q*

157 delivered weeping related in tears. A deliberate echo of 101 which does not have to be seen as an error by the so-called 'blundering reporter' (Edwards). The interview between father and daughter is deliberately resonant in growing intensity which is achieved, in part, through dramatic irony: the repetition of key questions, words, images, and thoughts. See Introduction, pp. 45-6.

159 dulled See Abbott 374 for 'passive participles used as epithets to describe the state which would be the result of the active verb'.

160 be my daughter, buried It is not clear why

editors have wanted to emend this perfectly clear phrase.

162 bottom end (as in 'bottom of the page').

170 drawn i.e. drawn his weapon.

173 whither . . . me? to what point are you bringing me with your questions?

174 imposture thing (or person) which is pretended to be what it is not (*OED* sv *sb* 2b).

176 be i.e. is alive.

178 grave serious.

179 in general i.e. in all things.

180 like likely.

That thus hath made me weep.

HELLICANUS

I know not,

But here's the regent, sir, of Miteline

Speaks nobly of her.

LYSIMACHUS

She never would tell her parentage;

Being demanded that, she would sit still and weep.

PERICLES O Hellicanus, strike me honoured sir,

185

Give me a gash, put me to present pain,

Lest this great sea of joys rushing upon me

O'erbear the shores of my mortality,

And drown me with their sweetness: O come hither,

Thou that begetst him that did thee beget,

190

Thou that wast born at sea, buried at Tarsus,

And found at sea again; O Hellicanus,

Down on thy knees, thank the holy gods as loud

As thunder threatens us, this is Marina.

[*Hellicanus kneels*]

What was thy mother's name? Tell me but that,

195

For truth can never be confirmed enough,

Though doubts did ever sleep.

MARINA First sir, I pray what is your title?

PERICLES I am Pericles of Tyre.

[*Marina kneels*]

But tell me now my drowned queen's name, as in

200

The rest you said thou hast been god-like perfect,

The heir of kingdoms, and another like

183-4] *This edn's lineation; prose Q* 185-9] *Malone's lineation; prose Q* 194 SD] *This edn; not in Q* 199-203] *This edn's lineation; lined / Per. I . . . my / Drownd . . . sayd, / Thou . . . kingdoms, / And . . . father. Q* 199 SD] *This edn; not in Q* 202 another like] *Q* (an other); another life *Steevens, conj. Mason*; a mother like *Malone*<sup>2</sup>

184 sit still always sit.

187-9 Lest . . . sweetness The image of the sea, which has so dominated the play, here culminates in its most powerful expression.

188 O'erbear Overwhelm.

190 begetst gives life to. The images of birth and rebirth as emblems of the restoration of the love bond between family members are central to the last plays. See *Cym.* 5.5.368-70, 'O, what, am I / A mother to the birth of three? Ne'er mother / Rejoic'd deliverance more.' The 'begetting' in question is wholly spiritual: there is no connotation of sexuality or incest implied. See Introduction, pp. 19-22.

194 SD, 199 SD, 208 SD Directions to kneel are

imperative ('O Hellicanus, / Down on thy knees' and 'rise, thou art my child'), and so is a direction to rise. These seem the most likely locations.

197 i.e. even though doubts have been laid to rest.

201 you . . . thou According to Abbott 234 (citing this example), the close collocation of 'you' and 'thou' can be used in requests where there is a conditional phrase attached. Compare *R3* 3.3.52-3 'and if you plead as well for them / As I can say nay to thee for myself'.

201 god-like perfect as perfectly accurate as a god would be in relating the facts of her story.

202 another like Marina's history has been like Pericles: shipwreck, loss, danger, grief. There is no call to emend.

To Pericles thy father.

MARINA Is it no more to be your daughter than  
To say my mother's name was Thaisa?  
Thaisa was my mother, who did end  
The minute I began.

205

PERICLES Now blessing on thee, rise, thou art my child.

[*They rise*]

Give me fresh garments, mine own, Hellicanus;  
She is not dead at Tarsus as she should have been  
By savage Cleon, she shall tell thee all,  
When thou shalt kneel, and justify in knowledge  
She is thy very princess.  
Who is this?

210

HELLICANUS Sir, 'tis the governor of Miteline  
Who hearing of your melancholy state  
Did come to see you.

215

PERICLES I embrace you. Give me my robes.

[*He is attired*]

I am wild in my beholding, O heavens bless my girl.

[*Music plays*]

But hark what music? Tell Hellicanus, my Marina,  
Tell him o'er point by point, for yet he seems to dote,

220

204-7] *Malone's lineation; prose Q* 208 thou art] Q4; th'art Q 208 SD] *This edn; not in Q* 209-13] *Malone's lineation; prose Q* 209 garments, mine own, Hellicanus] *Steevens subst.; garments, mine own Hellicanus Q* 214-16] *This edn's lineation; prose Q* 217 SD] *Oxford subst.; not in Q* 218 SD] *This edn; not in Q; after line 226 / Dyce* 219 music? Tell Hellicanus, my] *Steevens; Musicke tell, Hellicanus my Q* 220 dote] Q (doat); doubt *Malone*

206-7 end . . . began Compare *WT* 5.3.45, 'Dear Queen, that ended when I but began'; also *WT* 4.1.113-14 for the immediate juxtaposition of death with life: 'thou met'st with things dying, I with things new-born'.

209 fresh garments, mine own i.e. as a replacement of the sackcloth he has been wearing. The 'fresh garments' are symbolic of Pericles' restoration to the world from which he had withdrawn, as well as a symbol of a new spiritual health. The garments as he insists are, therefore, 'mine own' (i.e. his former clothing); in *CA* line 1747, Apollonius assumes his royal garments: 'And was arrayed realy'. For a similar evocation of the symbol of fresh garments see *Lear* 4.7.21, where Lear awakes to a new spiritual awareness, and Prospero's resumption of his ducal garments, *Temp* 5.1.83-7. Some editors have imagined that 'mine own' modifies Hellicanus, or implies that Pericles is talking to Marina.

210 should have been was said to be.

212 justify in knowledge acknowledge, confirm as true; compare Prologue 42 and n., 'I give my cause, who best can justify.'

218 wild . . . beholding elated to the point of distraction at what I see; for 'wild', see *OED* sv *a* 10-12.

218 SD Music must be played here, although some commentators have misguidedly declared that since only Pericles hears it, it must be imaginary. But no one else sees Diana or hears her song either, and they are self-evidently present: the music is part of the theophany, and is as 'real' as the vision. See Supplementary Note.

220 point by point so *CA* line 1733, 'Fro poynt to poynt all she hym tolde.'

220 to dote to be deranged, out of one's wits (*OED* sv *v* 1), with the sense that Hellicanus is bewildered.



How sure you are my daughter – but what music?

HELLICANUS My lord, I hear none.

PERICLES None? The music of the spheres! List, my Marina.

LYSIMACHUS It is not good to cross him, give him way.

PERICLES Rarest sounds, do ye not hear?

225

LYSIMACHUS Music my lord? I hear.

PERICLES Most heavenly music,

It nips me unto listening, and thick slumber

Hangs upon mine eyes; let me rest. [*Sleeps*]

LYSIMACHUS A pillow for his head, so leave him all.

Well my companion friends, if this but answer

230

To my just belief, I'll well remember you.

[*Exeunt all but Pericles*]

DIANA [*descends from the heavens*]

DIANA My temple stands in Ephesus, hie thee thither,

And do upon mine altar sacrifice:

There when my maiden priests are met together

Before the people all

235

Reveal how thou at sea didst lose thy wife;

To mourn thy crosses with thy daughter's, call,

And give them repetition to the life.

Perform my bidding, or thou livest in woe:

Do't, and happy, by my silver bow.

240

Awake and tell thy dream.

[*She ascends*]

PERICLES Celestial Dian, goddess argentine,

228 SD] *Malone*; not in Q 230-1] *This edn's lineation*; prose Q 231 SD.1 *Exeunt . . . Pericles*] *Malone subst.*; not in Q 231 SD.2 *descends . . . heavens*] *Oxford*; not in Q 232-41] *Rome's lineation*; *Ephesus*; / then prose Q 238 life] *Malone*; like Q 239 Perform] *Malone*; Or perform Q 241 SD] *Oxford*; not in Q

223 music of the spheres See Supplementary Note.

226 Music . . . I hear Lysimachus is humouring Pericles, in keeping with his advice in 224.

227 nips overpowers or overcomes (a person); reduces to a state of helplessness (*OED* sv v' 3a).

230-1 if . . . you 'belief' = opinion, or credit given; i.e. 'if all this that has happened confirms what my eyes have seen then I will remember it well'.

231 SD.2 DIANA *descends from the heavens* See Supplementary Note.

233-5 sacrifice . . . all Editors agree that there's something amiss with the poem here: 'sacrifice' has

no rhyme, and the short fourth line is odd in what might well be a song. Unfortunately, none of the proposed repairs is convincing.

237 crosses misfortunes, tribulations. Compare 2.1.109.

237 call proclaim loudly.

238 repetition to the life recount them in accurate detail.

240 silver bow Diana was also the huntress goddess whose bow and arrows were made of silver.

242 argentine silver, i.e. Diana's colour and the colour of chastity. Compare 5.3.6, 'Who, O goddess, wears yet thy silver livery'.

I'll obey thee. Hellicanus!

[Enter HELLICANUS, LYSIMACHUS, and MARINA]

HELLICANUS

Sir.

PERICLES My purpose was for Tarsus, there to strike

Th'inhospitable Cleon, but I am

245

For other service first. Toward Ephesus

Turn our blown sails, eftsoons I'll tell thee why.

[To Lysimachus] Shall we refresh us, sir, upon your shore,

And give you gold for such provision

As our intents will need?

LYSIMACHUS

Sir, with all my heart,

250

And when you come ashore I have another sleight.

PERICLES You shall prevail were it to woo my daughter,

For it seems you have been noble towards her.

LYSIMACHUS Sir, lend me your arm.

PERICLES

Come my Marina.

*Exeunt*

[5.2] [Enter GOWER]

GOWER Now our sands are almost run,

More a little, and then dumb.

This my last boon give me,

For such kindness must relieve me:

243 SD] *Malone subst.; not in Q* 245-7] *Malone's lineation; lined* The . . . first, / . . . sayles Q 245 Th'inhospitable] *Oxford*; The inhospitable Q 247-53] *Malone's lineation; prose* Q 248 SD] *This edn; not in Q* 251 sleight] Q; suit *Malone* Act 5, Scene 2 5.2] *Malone subst.; not in Q* 0 SD] Q4; not in Q 2 dumb] Q (dum); done *Rowe*

245 inhospitable To the Elizabethans a violation of hospitality (either by guest or host) was a much more serious transgression than it would be today. See *Lear* 3.7.39-41 where Gloucester accuses Regan and Cornwall for abusing his hospitality, 'I am your host, / With robber's hands my hospitable favors / You should not ruffle thus'; and *Mac*. 1.7.14-16.

247 blown full sail (the correct naval term for sails inflated by the wind).

247 eftsoons later, afterwards.

250 intents purpose.

251 sleight artful device or design; stratagem (*OED* sv *sb*<sup>1</sup> 6). Lysimachus has already performed such a sleight by bringing Marina to Pericles; he

now proposes 'another' one which will involve asking for her hand in marriage.

#### Act 5, Scene 2

1 sands . . . run i.e. the sand running through the hourglass.

2 More . . . dumb Either: 'I have just a little more to say and then I will be quiet', or 'There is only a little more to our story and then it is finished.'

3-4 This . . . boon . . . relieve me 'boon' = a favour begged; 'relieve' = to release. Gower is requesting one final act of the imagination from the audience to conclude the play. Compare *Temp*. Epilogue 16, 20, 'Unless I be reliev'd by prayer', 'Let your indulgence set me free.'

That you aptly will suppose 5  
 What pageantry, what feats, what shows,  
 What minstrelsy, and pretty din,  
 The regent made in Miteline  
 To greet the king. So he thrived  
 That he is promised to be wived 10  
 To fair Marina, but in no wise  
 Till he had done his sacrifice,  
 As Dian bade; whereto being bound,  
 The interim, pray you, all confound.  
 In feathered briefness sails are filled, 15  
 And wishes fall out as they're willed;  
 At Ephesus the temple see,  
 Our king and all his company.  
 That he can hither come so soon, 19  
 Is by your fancies' thankful doom. [Exit]

[5.3] [Enter PERICLES, MARINA, HELICANUS, LYSIMACHUS at one door; THAISA, CERIMON at another, meeting]

PERICLES Hail Dian: to perform thy just command  
 I here confess myself the king of Tyre,

20 SD] Q4; not in Q Act 5, Scene 3 5.3] Malone subst.; not in Q o SD] This edn; not in Q

5 aptly willingly, readily.

6 feats acts of wonder.

9-10 thrived . . . wived A common collocation (Tilley 1264, 'First thrive and then wive'); compare *Shr.* 1.2.56, 'Happily to wive and thrive as best I may'.

12 he i.e. Pericles; 'he' in 9-10 refers to Lysimachus.

14 confound bring to nought (*OED* sv v 1b) or waste, consume (*OED* v 1e), i.e. the time in the 'interim'.

15 In . . . briefness with the speed of a bird in flight, or with winged speed.

15 sails are filled Compare *Temp.* Epilogue 11-12, 'my sails / must fill'.

19-20 That . . . doom 'doom' = judgement, decision; that he can arrive there so soon is achieved by the will and gratifying ('thankful') decision of the audience's imagination.

very elaborate, have been supplied by editors (sometimes at the beginning of the preceding scene), but the bare minimum is offered here. The dramatic situation envisaged is that Pericles and those in his company have just arrived in Ephesus, where they encounter Thaisa and Cerimon. While there is no reason to deny the possibility that some spectacular staging was involved, representing Diana's temple on stage (with Thaisa and other acolytes in attendance), there is no need for it either. Both Gower's remark at 5.2.17 ('At Ephesus the temple see') and Diana's injunction ('There when my maiden priests are met together / Before the people all' 5.1.234-5) may well be read in the light of Gower's repeated appeals to the audience's imagination throughout the play. No supernumeraries are specifically required for the action. It seems, then, that while the scene offers opportunities for lavish staging, it can very well be represented much more economically.

### Act 5, Scene 3

Location Ephesus. Various directions, often

Who frighted from my country, did wed at Pentapolis  
The fair Thaisa. At sea in childbed died she,  
But brought forth a maid-child called Marina,  
Who, O goddess, wears yet thy silver livery.  
She at Tarsus was nursed with Cleon, who  
At fourteen years he sought to murder, but  
Her better stars brought her to Miteline,  
'Gainst whose shore riding, her fortunes brought the maid  
Aboard us, where by her own most clear remembrance,  
She made known herself my daughter.

**THAISA** Voice and favour,  
You are, you are, O royal Pericles!

PERICLES What means the mum? [*Thaisa faints*]  
She dies, help gentlemen.

CERIMON Noble sir, if you have told Diana's altar true,  
This is your wife. 15

PERICLES                      Reverend appearer no,  
I threw her overboard with these very arms.

CERIMON Upon this coast, I warrant you.

PERICLES 'Tis most certain.

CERIMON Look to the lady – O she's but overjoyed.  
Early in blustering morn this lady was thrown  
Upon this shore: I oped the coffin, found there  
Rich jewels, recovered her, and placed her here  
In Diana's temple.

**PERICLES** May we see them?

CERIMON Great sir,

3-12] *This edn's lineation; prose Q* 6 Who] F4; whom Q 12-13] *Malone's lineation; prose Q* 14 mum] Q; nun Collier 14  
SD] *This edn; not in Q; Faints / Rowe (after line 13)* 15-17] *Malone's lineation; prose Q* 16] Reverend Q (Reuerent) 19-

6 wears . . . livery i.e. is still a virgin. Compare *MV* 2.7.22, 'the silver with her virgin hue'.

8 At fourteen years So in *PPA*, 'when from that time fourteene yeeres were expired, and I returned thither to fetch my daughter', p. 472.

to riding anchored; a ship rides when its anchors prevent it from driving away with the tide or wind. Compare *Son.* 137.6, 'Be anchor'd in the bay where all men ride'.

12 favour appearance, face.

14 mum silence (*OED* sv *sb*<sup>1</sup> 2), or, even more theatrically appropriate, 'an inarticulate sound made with closed lips esp. as an indication of inability to speak' (*sb*<sup>1</sup> 1). Thaisa is struck dumb in her emotion.

**16 Reverend** **appearer** One who appears deserving of reverence. Compare 5.1.13, 'Hail reverend sir.'

**17** A confirmation that Pericles carries Thaisa's body at the end of 3.1. See 3.1.80 SD n.

22-3 placed . . . temple Compare *Err.* 5.1.331-56 where Egeon, who having lost his wife and child at sea and having been separated from them for many years, is reunited with his wife at the priory in Ephesus, where she had become the abbess in the intervening years. In both examples the reunion takes place in front of the holy building in the last scene.

They shall be brought you to my house, whither  
I invite you. Look, Thaisa is recovered.

25

THAISA O let me look: if he be none of mine,  
My sanctity will to my sense bend no  
Licentious ear, but curb it spite of seeing.

O my lord, are you not Pericles?

Like him you spake, like him you are:

30

Did you not name a tempest, a birth, and death?

PERICLES The voice of dead Thaisa.

THAISA That Thaisa am I, supposed dead and drowned.

PERICLES Immortal Dian!

THAISA Now I know you better.

When we with tears parted Pentapolis

35

The king my father gave you such a ring.

PERICLES This, this! No more, you gods, your present kindness  
Makes my past miseries sports; you shall do well  
That on the touching of her lips I may melt,  
And no more be seen.

40

O come, be buried a second time within these arms.

MARINA [*Kneels*] My heart leaps to be gone into my mother's bosom.

PERICLES Look who kneels here: flesh of thy flesh, Thaisa,

Thy burden at the sea, and called Marina,

For she was yielded there.

THAISA [*Raises and embraces her*] Blest, and mine own.

45

HELLICANUS [*Kneels*] Hail madam, and my queen.

THAISA I know you not.

PERICLES You have heard me say when I did fly from Tyre,  
I left behind an ancient substitute;

34-8] *Malone's lineation; prose Q* 34 *Immortal*] Q4; *I, mortal Q* 39-42] *This edn's lineation; prose Q* 42 SD] *Malone subst.; not in Q* 43-50] *Rowe's lineation; prose Q* 45 SD] *This edn; not in Q* 46 SD] *This edn; not in Q* 47 SH] Q4; *Hell. Q*

26-8 if . . . seeing 'if he is not my husband my holy chastity will prevent me from yielding to desire despite what my eyes tell me'; 'sense' = sensual desire, as at 1.1.82.

32 voice of dead Thaisa Compare *Cym.* 5.5.123, 126, 238, 'The same dead thing alive', 'we see him dead', 'The tune of Imogen'.

35 parted departed from.

36 father . . . ring Thaisa sees the ring on Pericles' finger.

37 No more, you gods His emotion has grown so great that enduring further joy would destroy him; the extreme ecstasy of the moment is carried into the following lines. Compare *Cym.* 5.5.234-5,

'If this be so, the gods do mean to strike me / To death with mortal joy.'

38 sports amusements, trifles.

38-40 you . . . seen Pericles would consider it a good death if the gods decided to dissolve his life upon his wife's kiss. The juxtaposition of extreme ecstasy with death is similarly articulated in Pericles' reunion with Marina (5.1.185-9). Compare *Oth.* 2.1.189-90 'If it were now to die, / 'Twere now to be most happy.'

41 buried . . . arms Compare *WT* 4.4.131-2, 'Not like a corse; or if - not to be buried, / But quick and in mine arms'.

45 yielded brought forth.



Can you remember what I called the man?  
I have named him oft.

THAISA 'Twas Hellicanus then. 50

PERICLES Still confirmation; embrace him dear Thaisa,  
This is he.

[*Thaisa raises and embraces Hellicanus*]

Now do I long to hear  
How you were found? How possibly preserved?  
And who to thank, besides the gods, for this  
Great miracle?

THAISA Lord Cerimon, my lord, 55

This man, through whom the gods have shown their power,  
That can from first to last resolve you.

PERICLES Reverend sir,

The gods can have no mortal officer  
More like a god than you. Will you deliver  
How this dead queen re-lives?

CERIMON I will my lord. 60

Beseech you first go with me to my house,  
Where shall be shown you all was found with her,  
How she came placed here in the temple,  
No needful thing omitted.

PERICLES Pure Dian, 65

Bless thee for thy vision, and we'll offer  
Night oblations to thee. Thaisa,  
This prince, the fair betrothèd of your daughter,  
Shall marry her at Pentapolis;  
And now this ornament makes me look dismal  
Will I clip to form, 70

51-7] *This edn's lineation; prose Q 52 SD*] *This edn; not in Q 58-60*] *Steevens's lineation; prose Q 60-4*] *Malone's lineation; prose Q 64-7*] *Steevens's lineation; prose Q 64-5 Dian, / Bless*] *F3 subst.; Dian blesse Q; Diana, I bless Malone 65 we'll*] *This edn; will Q; I will F3 66 thee.] Q4; thee Q 68-74*] *This edn's lineation; prose Q*

57 resolve you clear everything up for you.

62 shown . . . her Pericles has already asked (23) to see the jewels buried with Thaisa, now Cerimon reiterates his offer to show the contents of Thaisa's coffin. Articles of identification are a common feature of the romance tradition by which the identity of the lost person is confirmed. See *WT* 5.2.32-4, 'there is such unity in the proofs. The mantle of Queen Hermione's; her jewel about the neck of it; the letters of Antigonus found with it', and *Cym.* 5.5.360-3, 'He, sir, was lapp'd / In a most curious

mantle, wrought by th' hand / Of his queen mother, which for more probation / I can with ease produce.'

66 Night oblations Evening prayers, offerings of devotion.

69 ornament Pericles probably refers ironically to his unkempt hair, which after fourteen years would be the reverse of ornamental.

69 makes which makes.

70 clip to form The (jocular) image is from topiary.

And what this fourteen years no razor touched,  
To grace thy marriage-day, I'll beautify.

THAISA Lord Cerimon hath letters of good credit,  
Sir, my father's dead.

PERICLES Heavens make a star of him. Yet there my queen,  
We'll celebrate their nuptials, and ourselves  
Will in that kingdom spend our following days;  
Our son and daughter shall in Tyrus reign.  
Lord Cerimon, we do our longing stay  
To hear the rest untold; sir, lead's the way.

75

80

[*Exeunt*][*Epilogue*] [*Enter*] GOWER

GOWER In Antiochus and his daughter you have heard  
Of monstrous lust, the due and just reward;  
In Pericles, his queen and daughter seen,  
Although assailed with fortune fierce and keen,  
Virtue preserved from fell destruction's blast,  
Led on by heaven, and crowned with joy at last.  
In Hellicanus may you well descry  
A figure of truth, of faith, of loyalty;  
In reverend Cerimon there well appears  
The worth that learned charity aye wears.  
For wicked Cleon and his wife, when fame

5

10

73 credit,] Q4; credit. Q 75-80] *Rome's lineage*; prose Q 80 SD] Q4; *FINIS*. Q *Epilogue* *Epilogue*] *Hoeniger*; not in Q  
o SD *Enter*] Q4; not in Q 5 preserved] *Tonson*; preferd Q

71 fourteen years If, as we maintain, Pericles makes his vow never to 'cut his hairs' during his visit to Marina's tomb (4.4.28) rather than when he leaves her in Cleon's care shortly after her birth (see 3.3.28 n.) then 'this fourteen years' cannot be right. But Shakespeare is often indifferent to matters of accurate or probable chronology, the most frequently cited case being that of *Othello*.

75 Heavens . . . him 'Translate him from mortal existence to the sphere of the stars'. Compare *Rom.* 3.2.22-3, 'cut him out in little stars, / And he will make the face of heaven so fine'.

75 there Pentapolis.

76 their Marina's and Lysimachus'.

79-80 we . . . rest untold i.e. 'we are delaying our desire to hear what is yet untold', the loose ends

of which can be conveniently related offstage. This is a typical Shakespearean ending where details of the play's events are left for later; compare *MM* 5.1.538-9; *MV* 5.1.297-9; *WT* 5.3.152-4; *Temp.* 5.1.312-14.

80 lead's the way i.e. 'lead us the way', a common formula for a general exeunt: compare *WT* 5.3.155, 'Hastily lead away'.

### Epilogue

The use of the Epilogue to point to the moral of Gower's story is similar to *CA* 2001-16.

5 fell cruel, fierce.

10 aye ever.

11 fame report.

Had spread his cursèd deed, the honoured name  
 Of Pericles to rage the city turn,  
 That him and his they in his palace burn;  
 The gods for murder seemèd so content  
 To punish, although not done, but meant.  
 So on your patience evermore attending,  
 New joy wait on you: here our play has ending. [Exit]

15

## FINIS

13 Pericles] *Ridley*; Pericles, Q 18 sd] *Malone subst.*; not in Q

12 **his** Most editors adopt Q4's 'their' for Q's 'his' since Dioniza was the main culprit of the deed. The emendation is unnecessary since (1) Cleon is implicated in the murder by an act of omission, (2) he is the head of his household and therefore responsible for its crimes, (3) he assumes the punishment according to his own words at 3.3.23-4, 'the gods revenge it / Upon me and mine'.

12-14 honoured . . . turn. . . burn The plural

use of 'turn' for the singular 'turns' is not irregular if 'city' is understood as the citizens or its people (compare *Cor.* 3.1.199, 'The people are the city'). Pericles' honoured name turns the city (i.e. the citizens) to rage, so that they burn Cleon and Dioniza. The play agrees with *CA*, where Cleon and Dioniza are burned; in *PPA* they are stoned to death.

14 **his** i.e. Cleon's family; see 12 n.

16 meant intended.

## SUPPLEMENTARY NOTES

2.1.115 Q's 'brayse' is not recognised by *OED*. Of the various words that might be intended, most editors spell, as we do, 'brace', which means armour covering the arm, or arms (*OED* sv *sb*<sup>1</sup> 1a); *OED* also offers 'a coat of armour', but the only citation is this line (*OED* sv *sb*<sup>1</sup> 1b). Later Pericles says that (whatever it is) this 'coat of worth' (124) was 'target to a king' (125); 'target' usually means a shield, but here may be used metaphorically (as 'shield' is used metaphorically for armour in 114). To sum up: 'a rusty armour' is caught in the Fishermen's net; it seems to be a complete suit of armour since all that is lacking is 'a pair of bases' (147), the skirt that mounted knights wore over their mailed leggings (see *TNK* 3.6.54 ff. where Palamon puts on an 'armor' piece by piece). We presume, then, that 'shield', 'brace,' and 'target' are used in synecdoche for the whole suit. Or is 'target' literal? Each Knight in 2.2 has his squire 'present' (that is, display for attention) a shield with a painted or wrought device, and a motto: this was known as an 'impresa'. Pericles, lacking a page, makes his presentation himself: 'his present is / A withered branch that's only green at top, / The motto: *In hac spe vivo*' (2.2.42–4). Many editors imagine that Pericles, lacking a shield, is actually carrying this withered branch, but the only reason to think that he has no shield is *PA*, which we discount. How on earth do you paint a motto on a branch of wood? (Stratford 1986, which adopted this staging, had the motto written on a piece of paper; Pericles held the branch up to the upper stage so Thaisa could take the paper. It was a clever solution to a nonexistent problem.) So where did the shield come from? The simplest explanation is the best, that the fished-up armour included the target or shield. Why not? It's fairy-tale anyway. Subsequently, Pericles will paint the impresa with the withered branch on the shield, just as the other Knights will invent their impresas for the occasion.

2.2.0 SD.1 *above* The staging of this scene is uncertain: most editors draw heavily on *PA*, but we believe it is not to be relied on. Hoeniger, for instance, accepts the amazingly tedious staging described in *PA*: that each Knight enters with his page bearing the shield; the page presents the shield to Thaisa, who then passes it to Simonides, who returns it to Thaisa who returns it to the page! But at the same time, Hoeniger rejects *PA*'s clear statement that the king and his daughter place themselves 'in a Gallery', commenting that they cannot be 'on the upper stage, for how in that case would the squires present their shields to them?' Instead he invents a 'pavilion' erected on the main stage for the royal party. All this simply shows how an unreliable report such as *PA* can be a source of muddle. First, to 'present' an impresa does not mean physically to hand it over, let alone pass it from one person to another like a soup-bowl. The simple and obvious staging would be for each Knight to enter with his page, pass over the stage, and pause while the page knelt and raised the shield so its device and motto would be visible to Thaisa. Simonides doesn't need to see the impresa; he simply translates what Thaisa says (see also 28n.). The page would then rise, and follow his Knight across the stage to the other exit. The effect of this easy, but visually effective, ceremonial would be heightened by having Thaisa and Simonides on the upper stage, out of the way of the parading Knights. So Stratford 1986 staged it, and we feel its theatrical logic is strong enough to justify the inserted direction.

2.2.15 See Andrew Welsh, 'Heritage in *Pericles*', in *Shakespeare's Late Plays* (Richard Tobias and Paul Zolbrod, (eds.) 1974, p. 110): 'These are not heraldic coats of arms representing the noble lineage of the knights, but devices which each knight designed himself to express his purpose ["labour"] . . . the device or impresa is nothing else than a symbolic representation of a purpose, a wish, a line of conduct (impresa is what one intends to *imprendere*, i.e. to undertake) by means of a motto and a picture which reciprocally interpret each other. Thus Thaisa, asked by her father to "entertain / The labour of each knight in his device", is reading in the devices not only the knight's artistic accomplishments but also the various lines of conduct each knight sees himself following in the attempt to win her hand . . . the devices show their conception of that love.' See also Young, pp. 453–4: 'Each knight's page would . . . present his knight's impresa – that is to say, his personal motto and accompanying emblematic picture specially composed for the occasion and designed to express the intentions, aspirations, and state of mind of its bearer.' H. Green,

*Shakespeare and the Emblem Writers*, 1870, deals fully with the sources of the mottos found in this scene. Shakespeare himself received 40 shillings in gold for composing an impresa for the entry into Whitehall tiltyard of Francis Manners, the Earl of Rutland, in connection with the celebrations on James I's accession day. See Young, p. 456 and Scott-Giles, p. 20. Compare Marlowe's *Edward II* 2.2.11–28, in which Mortimer and Lancaster describe their impresas and mottos.

2.2.28 *Pue per doleera kee per forsa* Like Elton John's 'word in Spanish', Q's weird collection of syllables has caused much innocent perplexity especially to editors. The meaning of the Second Knight's impresa is not at issue ('More by gentleness rather than by force'). But what Thaisa reads, according to Q, is neither Spanish nor Italian: in Spanish, the tag would have to read something like 'Mas por dulzura que por fuerza'; in Italian, 'Più per dolcezza che per forza'. Clearly, Q cannot be converted to either without violence, though the Italian is closer. It seems best to recognise here one of Shakespeare's linguistic jokes: the theatrical opportunity offered by Thaisa's uncertainty of the language should not be overlooked. All the other mottos are in Latin; this one, she's not sure of. It could be staged thus: 'The motto thus, in [pause, doubtfully] Spanish'; she has a game stab at it, to which Simonides could return a quizzical shrug, 'eh?' (since he declines to attempt a translation). Whether any such staging is adopted (it was in both the BBC and Stratford 1986), it seems preferable to stay with Q than attempt linguistic correction. See also Textual Analysis, p. 206.

3.2.85–6 the rough . . . music None of the meanings given for 'rough' in *OED* defines the word precisely apt to this present context. The following are close: 6a, of language or expression, harsh or passionate; 8, of remedies, strong, powerful; 11, of sounds, harsh, discordant (citing this example); 13a, of diction or style, rugged (there is a probable parallel with Prospero's 'rough magic', *Temp.* 5.1.50). Yet the sense seems clear: Crimon wants not soothing, sweet music, but stimulating music, music that will penetrate Thaisa's coma. One of Dowland's consorts for viols would fit the bill. From classical times onwards, music was believed to hold various restorative and animating powers: Robert Burton declared that music is a 'a most forcible medicine . . . a roaring-meg . . . to revive the languishing soul [our italics] . . . affecting not only the ears, but the very arteries, the vital and animal spirits, it erects the mind, and makes it nimble . . . the spirits about the heart take in that trembling and dancing air into the body, are moved together, and stirred up with it . . . the mind, as some suppose, harmonically composed, is roused up at the tunes of music' (*The Anatomy of Melancholy*, ed. Holbrook Jackson, 1932, Second Partition, pp. 115–16). Compare *Lear* 4.7.24. For the role of music in the play, see Introduction, pp. 71–3.

5.1.29–30 You may, but bootless. / In your sight, he will not speak to any An emendation is necessary, but difficult. Q uncorrected reads 'You may, but bootlesse. Is your sight see, will not speake to any, yet let me obtaine my wish.' The press-corrector altered 'sight see, will' to 'sight, hee will', but neglected to give 'yet let me obtaine my wish' to Lysimachus (which would have required re-setting the next three lines); he also left 'bootlesse. Is' unaltered, which cannot be right either. The usual emendation made here is Collier's: 'You may; / But bootless is your sight; he will not speak / To any.' One of the problems in deciding how to emend is that, as usual, Hellicanus is not quite answering the question he has been asked. Can Lysimachus see Pericles? Well, yes, but he will not speak, says Hellicanus. Lysimachus, however, had not asked if he could *speak* to Pericles. If all Lysimachus wants is to look at Pericles, his sight of him will not be bootless, and Collier's emendation fails. (Of course, Lysimachus does want to talk to Pericles, but that is another matter.) It seems clear that the press-corrector, reading over the lines, perceived that they failed to make sense; but his one alteration does not make sense out of them either: presumably he was emending by inspiration, rather than by consultation of copy. Visually the most striking thing in the first line is the full stop and ensuing capital. We think it more likely that these should be left alone, even if it means a substantive emendation ('In' for 'Is'). Hellicanus' reply still makes incomplete sense, but that is typical of Hellicanus' style in the play. It is obvious that the copy hereabouts was seriously disturbed: the incorrect assignment of the lines to the two speakers (not corrected in proof) is another sign of unusual corruption.

5.1.150–2 But . . . no fairy / Motion? Although Q's reading looks plausible, there is no record in *OED* of 'motion' as a verb meaning anything other than 'to move a motion' before the eighteenth century. An emendation is thus necessary, and though editors have rung the changes, the simplest and best is just to shift the question mark. Paraphrased: 'Are you really human? Do you have life in you, or are you an illusion whose movement is created by enchantment?' Two meanings must be kept active in the word 'motion': movement and puppet. Marina has declared (99) that she was 'mortally brought forth' yet Pericles still fears



that he is 'mocked . . . by some incensèd god' (140) who has sent him a supernaturally controlled creature, a kind of automaton or puppet, as the courtiers in *Temp.* are controlled by Ariel (4.1.39, 'Incite them to quick motion'): both meanings, of movement and puppet at the control of a supernatural agent, are implied. C. S. Lewis, in his unfinished story 'After Ten Years' refers to the classical concept of the *eidolon*, a fantasmal creature fashioned to resemble a real person (see 'Notes, to "After Ten Years"' by Roger Lancelyn Green, in *The Dark Tower and Other Stories*, 1977, p. 156). Compare *TGV* 2.1.94-5, 'O excellent motion! O exceeding puppet!', also *WT* 4.3.96-7, *MV* 5.1.61, 'But in his motion like an angel sings'. For the association of the heroine with a fairy, see *Cym.* 3.7.41. Like Pericles here, Alonso in *Temp.* 5.1.111-14 responds to Prospero's appearance in similar terms of disbelief, 'Whe'er thou beest he or no, / Or some enchanted trifle to abuse me / . . . Thy pulse / Beats as of flesh and blood.'

5.1.218 SD, 223 'The music of the spheres', the heavenly harmony that the planets make in tracing their orbits, voices singing the praises of God, was a common medieval idea. How represented in Shakespeare's theatre, we cannot say; but the type of music usually associated with celestial music by the Elizabethans was played by a consort of recorders (see Long, p. 47). The most ingenious recent theatrical solution was Stratford 1986's: the eerily beautiful and disembodied tones of the glass harp, or 'arpa armonica' which Goethe called 'das Herzblut der Welt'. That no one else hears the music of the spheres is dramatically appropriate, for it is only Pericles, having completed his arduous spiritual journey, who is now allowed (because the music of the spheres was said to be inaudible by human ears) an epiphany as symbolised by the heavenly music. That the audience is allowed to hear it with him is a sharing of a dramatic experience of the most intense and intimate kind. Compare *MV* 5.1.60-5, 'There's not the smallest orb which thou behold'st / But in his motion like an angel sings, / Still quiring to the young-ey'd cherubins; / Such harmony is in immortal souls, / But whilst this muddy vesture of decay / Doth grossly close it in, we cannot hear it.' See Introduction, pp. 71-3, for a discussion of the importance of music in the play.

5.1.231 SD.2 DIANA *descends from the heavens* Shakespeare's treatment of this episode goes beyond what he found in the sources. In both *CA* and *PPA* the vision follows the marriage of Pericles' daughter. In neither source does Diana herself appear; in *CA* the vision is referred to only as 'The hie god' (1797) and the 'avision' (1809) who tells Apollonius to recount only the relevant part of his story (1805-7), 'That in the temple amongst all / His fortune, as it is befall, / Touching his daughter, and his wife'. In *PPA* an angel appears in Apollonius' sleep and tells him 'to declare all his adventures, whatsoever had befallen him from his youth unto that present day' (p. 471). Clearly, Shakespeare decided, in theatrical terms, to 'top' the immensely powerful recognition scene with a visually elaborate conclusion, a 'theophany' (manifestation of a god). Since Diana is one of the regent gods in the play, she is appropriate for the vision. Similar theophanies occur in *Cym.* 5.4.92 ff. where Jupiter appears to Posthumus in a vision and *Temp.* 4.1.74, the descent of Juno. The entrance in *Cym.* is quite specific: 'JUPITER *descends in thunder and lightning, sitting upon an eagle: he throws a thunderbolt*'. The direction in *Q* of *Pericles* simply reads 'Diana' without specifying how her entrance was managed; but as the Oxford editors remark, the usual Shakespearean practice was to have a god's entrance from above, either on the balcony or, more spectacularly, as a descent in a throne from the 'heavens'. There is no evidence in the text, then, to justify our direction, but the parallel uses of spectacle in *Cym.* and *Temp.* offer strong clues for the management of the present scene, enough to justify the direction (in line with our policy of attempting throughout the play to keep the probable original staging in mind when introducing directions). See illustration 11, p. 40, for a reconstruction. Inigo Jones's design of a theophany in Aurelian Townsend's *Tempe Restored* is reproduced in Allardyce Nicoll, *Stuart Masques*, 1938, p. 94.